

ETUDE

THE MUSIC MAGAZINE

July / August 1956 / 40 cents



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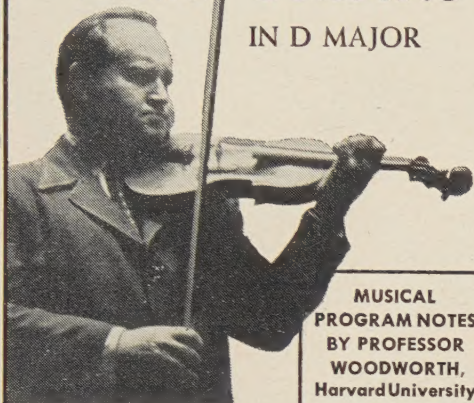
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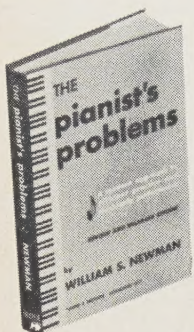
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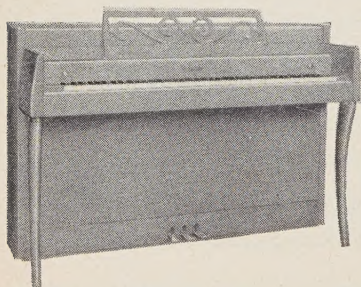
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ETUDE

THE MUSIC MAGAZINE

July-August 1956
Vol. 74 No. 6

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In those days, pin-money teachers were legion. Well-trained *career* private teachers were rare indeed.

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Musical Oddities

By NICOLAS SLONIMSKY

X AVER SCHARWENKA, the pianist and founder of a famous conservatory in Berlin, was a man of wit. He wrote in his autobiographical sketch: "That I was born, appears to be certain. A similar fate overtook my brother Philipp who is three years older than I am, having been born in 1847. With the help of a table of logarithms, the year of my birth may now be determined. Meticulous geographic research has established the fact that I was born in a little town named Samter. There I grew up, the joy of my parents, and the dread of my neighborhood. Old inhabitants still recall with horror the time when I decorated the walls of their houses with charcoal drawings of locomotives, on which the engineer stood and played the fiddle. This was the first sign of my ardent love for music and travel."

Scharwenka acquired fame with a "Polish Dance" for piano, which he wrote at the age of eighteen and which became known as "Tam Tam", because of its mazurka rhythm, with two chords to a bar in $\frac{3}{4}$ time. When Scharwenka bought his first silk hat, he pasted the initial measures of "Tam Tam" on the inside, as an identification tag. In 1869 he paid a visit to Liszt. The master's man servant whose name was Spiridiore, asked Scharwenka for his calling-card. Scharwenka had none, and handed his silk hat with the music instead. When Spiridiore gave Scharwenka's hat to Liszt, the master was greatly amused and rose to meet Scharwenka at the door. To the end of Liszt's life, Scharwenka remained one of Liszt's intimate friends.

In 1891, Scharwenka undertook a voyage to America. At that time New York was, musically speaking, a branch of Berlin's society. Scharwenka's old friends arranged a sumptuous banquet for him with toasts delivered in good old German.

Yielding to an unspoken demand, Scharwenka sat down at the piano and played his "Polish Dance." He was rather startled by the revelation that over a million copies of the piece were sold in America in pirated editions. He also received an offer from a publisher to arrange the Polish Dance for eight hands. In reply, he wrote a witty poem in German, in which he lamented the prospect of having forty fingers, eight eyes and four noses participate by touch, sight, and smell, in executing his work.

Scharwenka's brother Philipp was also a composer, and also wrote a number of Polish dances, but he never achieved the fame of his younger brother. Both were teachers at the Scharwenka Conservatory in Berlin.

During Scharwenka's visits in New York, "The Home Journal" published this description of the two brothers: "Xaver Scharwenka was of military bearing, handsome, alert, a man of action. Philipp was shorter, witty and inclined to laziness. Xaver was a favorite of women of all ages. Many a girl who studied under another master would frequent his classes. But the years have changed him in face and figure. He bears the outward marks of prosperity. He is sleek, and there are symptoms of approaching baldness. But his playing is as delightful as ever."

One of the most unusual dictionaries ever published is the "Dictionnaire de la Musique appliquée à l'amour" compiled by Albert de La-salle in 1868. Unfortunately, the contents are far less intriguing than the suggestive title. The entry under *Duo* informs that a man and a woman can talk at the same time in an opera in perfect harmony. The items under *Amoroso* elaborates the attractions of performance *con amore*. To round out the dictionary, love stories from

classical operas are related at considerable length.

Although the whole world, or at least the feminine half of it, knows the celebrated piano piece "A Maiden's Prayer," little is known about its composer, Tekla Badarzewska. She was born in Warsaw in 1834, and died at the age of twenty-seven, in 1861. It is doubtful whether she realized the extent of fame that her piece would bring her. It was first published in Warsaw in 1856, and reprinted in Paris three years later. Then, unaccountably, "A Maiden's Prayer" spread through European salons like an irresistible infection. She wrote nearly a hundred more salon pieces, none of which survived.

The most unkind epitaph on Tekla Badarzewska was delivered by H. Mendel in his "Musikalisches Conversation-Lexicon": "Her timely death prevented her from inundating the world with similar demoralizing products of her perverted Muse."

The score of the opera "Berenice" by Giovanni Freschi stipulates the following cast and theatrical requirements: 100 virgins, 100 soldiers, 100 horsemen in iron armor, 46 mounted trumpeters, 6 drummers, 12 Turkish instrument players, 6 chariots, 12 charioteers, 116 horses, 2 lions led by 2 Turks, 2 elephants, a pack of wild boars, bears and deer. The opera was produced in 1680, but history is silent as to whether the composer's requirements were met.

ETUDE, the music magazine

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LETTERS to the editor

Educational Issue

Sir: Your recent issue (April 1956) was indeed a splendid culmination of all you have done in the past regarding music education.

I agree so whole-heartedly with Monsignor Thomas Quigley, who states that "the philosophy underlying America's artistic development is so important." With the recent expansion of music studies and their place in the school's curriculum, there has been an unfortunate emphasis on music as an end in itself, rather than a means to the end. The ultimate end and value of music education should be to raise mind and soul above the level of the mundane, and lead to the realization of a source of truth, beauty, and goodness.

You can't imagine how welcome Monsignor Quigley's article was, and I do so fervently hope that many of our country's educators standardize their values according to the ideas he expressed.

Diane Saraceni
New Hyde Park, N.Y.

A Teacher's Doctrine

Sir: I have just finished reading the article "A Teacher's Doctrine" by Jacob Neupauer in your February edition of the ETUDE and must say I enjoyed every bit of it. Mr. Neupauer certainly knows what he is talking about when he says (practice) slowly, correctly. Having heard his famous Accordion Orchestra many times in the past I know that each and every one of his students must listen to his advice and follow it closely, else they would not be able to perform so wonderfully. This brings to mind the fact that Mr. Neupauer must be well versed in the teaching of music and could write many articles that would help students as well as advanced musicians in their work. I am only one of the many who I am quite sure would welcome reading some of his timely articles on music, study, lessons, etc.

Nick Wayne
Sharon Hill, Pa.

ETUDE Coverage

Sir: I have enjoyed the Etude Magazine for years and upon renewing would like to offer my opinion regarding the changes in our magazine this last year.

Over the years, most of the articles

included have been directed toward the enjoyment, education and research for the private teachers and their students. Now there are many articles included for the benefit of the Public School Teacher and students.

The Public School systems have a

wealth of material to place at the disposal of their personnel—and so we have good teachers. I believe more thought should be given toward improving the future of the private teachers and their students—and also, that school credit should be allowed to the student studying privately.

You are covering a lot of ground when you try to merge the material for the two groups within the columns of one magazine.

Jane Schisler
Lakewood, California
(Continued on Page 10)

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World of Music

Columbia University's Mozart Festival, celebrated during April, featured a series of lectures and concerts of Mozart's music. A special exhibit of Mozartiana, including autograph scores and letters, first editions, opera costumes and related sculpture and painting, was on display in Low Memorial Library. The Mozarteum Orchestra of Salzburg, the Little Orchestra conducted by Thomas Scherman, and various soloists participated in the concerts.

National Music Week was observed throughout America this year from May 6 to 13. President Eisenhower, recognizing the celebration, said in part, "I am glad that in a number of community celebrations there will be programs featuring local composers and musicians. Through outstanding works many of our present-day composers have contributed greatly to the nation's musical prestige. I hope these celebrations will stimulate many future accomplishments in the field of musical composition and in that of performance. To all who participate in Music Week, my warm best wishes."

The Royal Danish Ballet will tour the United States and Canada beginning in September. The repertoire will include eleven full-length ballets. This

is reputed to be the largest ballet company ever to visit this country.

The National Federation of Music Clubs will offer five prizes of \$1,000 each to the winners of its 22nd biennial Young Artists Auditions next March and April. Information can be obtained from the National Federation of Music Clubs Headquarters, 445 West 23rd Street, New York, New York.

A new **Inter-American cultural agency**, to be organized under the Organization of American States, has been formulated in order to promote music in all the 22 American republics. The new center will approach governments and private institutions with a view toward publishing and distributing the scores of American composers. Musical groups such as orchestras and opera companies will also be contacted. Jesus Duron of Mexico was elected president of the center, and Gilbert Chase of the U.S.A., first vice-president.

Sister M. Aloysius of the Sisters, Servants of the Immaculate Heart of Mary, a widely known music teacher and composer, died at Villa Maria, Wernersville, Penna., on April 4. She taught music in various schools of the Archdiocese and at her death was supervisor of music in her order. Using the pen name, Robert Nolan Kerr, Sister Aloysius wrote many piano pieces for teaching and recital use and a number of highly successful books of educational material.

Andor Foldes, internationally known piano virtuoso, who has been touring Europe, the Belgian Congo and South Africa, recently was honored by having bestowed upon him the Order of Merit First Class, by the West German President. Mr. Foldes has been very active in the work of rebuilding the bomb-ruined Beethoven Hall in Bonn.

Thomas de Hartmann, Russian-born New York pianist and composer, died at Princeton Hospital, March 26, at the age of 70. Having studied with Arensky, Tanieff and Mme Essipoff-Leschetzky, Hartmann wrote ballet music for Pavlova, Fokine and Nijinsky. He had planned to play his "Lumière Noire" at Town Hall before his death.

The **International Society of Friends of Beethoven** is erecting a new Beethoven Hall in Bonn, Germany, to replace the one destroyed by bombs during World War II. Costing \$1,428,000, the modern white stone structure will contain a large auditorium, 3 smaller rooms and a 300-seat restaurant.

Robin Hood Dell in Philadelphia opened its six-week season on June 18, with Eugene Ormandy conducting an all-Beethoven program. It was a program in keeping with the dedication of the new Dell, entirely rebuilt from top to bottom. The programs include some of the leading artists, vocal and instrumental, together with noted conductors. Among these are Rudolf Serkin, Jacob Krachmalnick, Elaine Malbin, Erich Leinsdorf, Erica Morini, Frances Yeend, Eugene Conley, Nicola Moscani, José Iturbi, Franz Allers, Alexander Hilsberg, Leonard Bernstein, William Steinberg, Jan Peerce, and Zino Franciscatti.

The Berkshire Festival is offering the Music Shed concerts again this year, plus Bach-Mozart concerts by a chamber orchestra of Boston Symphony players, and other chamber concerts. Benny Goodman will play in the Mozart Clarinet Concerto. The Festival runs from July through August.



Gregory Simonsen (l.), music-loving room service head waiter at the Bellevue-Stratford Hotel in Philadelphia, with **Hal March**, Master of ceremonies on "The \$64,000 Question," television program. Mr. Simonsen whose great love for music has been the inspiration for his amassing a tremendous fund of information on things musical, recently successfully answered the \$16,000 question in his chosen category "classical music." Although he probably could have gone on to win the top prize, he decided to quit at the \$16,000 level. Mr. Simonsen is one of several music loving contestants whose amazing knowledge along musical lines has been brought to light on the CBS program.

(Continued on Page 7)

THE COVER THIS MONTH

Memories of small town or rural life are sure to be evoked by the picture used as the cover subject on this month's **ETUDE**. The artist, Paul Sample, has caught the atmosphere of small town life in the U.S.A., so much of which in the summer time is connected with the band stand in the park. The pavilion depicted here was painted by artist Sample from sketches made at Lyndonville, Vermont. It is quite possible that a close scrutiny of the figures shown will reveal points of similarity with personalities in the reader's own home town. "Band Concert" was reproduced from the Fernand Bourges Collection of Color Negatives in the American Museum of Photography whose courtesy and co-operation are very much appreciated.

Lewisohn Stadium Concerts are being held June 18 through July 28. Conductors Monteux, Golschmann, Smallens and Thomas Scherman are being joined by Howard Mitchell and William Strickland, who are American newcomers to the Stadium Concerts this year.

The National Broadcasting Company has been negotiating with Igor Stravinsky for a shortened version of his ballet "Petrouchka." NBC, wanting to televise it in the form of an animated cartoon, decided to commission Stravinsky to revise the original score into a 10-12 minute arrangement as background music.

The Stratford Music Festival, Ontario, is presenting Britten's opera "The Rape of Lucretia" for the first time in Canada on July 7. Claudio Arrau, Inge Borkh, Glenn Gould and Martial Singher will make festival appearances.

The Peabody Opera Company offered Hindemith's "There and Return," Bernstein's "Trouble in Tahiti" and Jack Beeson's "Hello Out There" in a triple-bill of one-act operas on the Johns Hopkins University campus, May 4 and 5.

Arthur Hartmann, violinist and composer, died in New York on March 30 at the age of 74. Philadelphia-born, he toured the U.S. and Europe in violin recitals, beginning in 1893. He had been a director of the Rochester and Eastman Schools of Music.

"The Ballad of Baby Doe," a new opera by Douglas Moore, will be premiered by the Central City Opera, Colorado, on July 7. Dolores Wilson, Martha Lipton, Walter Cassel and Frank Guarrera, all of the Met, will sing leads in the new production.

Eastman School's 26th annual Festival of American Music was held in Rochester, New York, during May. Besides three chamber operas, by Louis Mennini, Ron Nelson and Thomas Canning, the Festival included performances by the Eastman-Rochester Orchestra under Howard Hanson, the Cantata Singers, conducted by David Fetler, and the Symphonic Wind Ensemble directed by Frederick Fennell.

Contemporary Concerts Inc., a new Chicago music group, presented its first concert on May 2. The Fine Arts Quartet played the Shostakovich Quartet No. 4, Bloch's Quartet No. 4 and Riegger's Quartet No. 2.

Herbert von Karajan, conductor of the Berlin Philharmonic, has been appointed director of the Salzburg Festivals for a three-year period. Until

now the Festivals have been supervised by a board of directors, and although Mr. Karajan's appointment will eliminate some lack of central authority, other conductors will be engaged for many of the operas and concerts.

The Columbia University Opera Workshop, directed by Felix Brentano and Rudolph Thomas, produced Robert Ward's "Pantaloone" for the first time at the Juilliard School in May. The opera's libretto, by Bernard Stambler, is based on Andreyev's play "He Who Gets Slapped." The production was sponsored by the Alice M. Ditson Fund.

The Southwestern Symposium of

Contemporary American Music, held in April at the University of Texas, has named six prize-winning composers: Merrills Lewis; Benjamin Dunford; Roy Sudlow; R. P. Dosien; Wilbur Collins; Patrick McCarty. The Symposium introduced 54 new compositions by 44 Western Hemisphere Composers.

The National Federation of Music Clubs has launched a crusade to increase the number of string players in the United States. To offset the current shortage of strings, special awards of merit will be given to music clubs which advance string programs in schools and orchestras.

(Continued on Page 64)

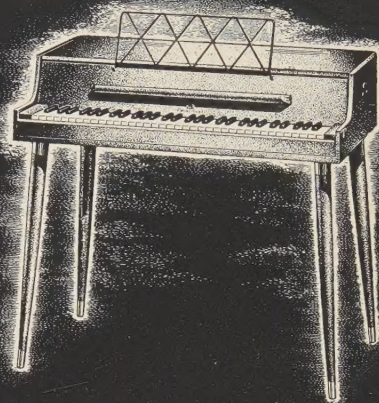
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THE BOOKSHELF

Contemporary Tone-Structure

by Allen Forte

Reviewed by William Mitchell

The analyst of constructive bent who would decode twentieth century music with its bewildering diversity, its frequently experimental, hence tentative nature, is assuming a pioneer's task for which he should be praised regardless of the ultimate value of the results, for only as we examine and re-examine the musical products of our own time will their technical and esthetic features emerge. Allen Forte is one of those intrepid spirits who, in a volume perhaps too slim for its purposes, has selected nine compositions from the works of Bartók, Copland, Hindemith, Milhaud, Schoenberg, Sessions and Stravinsky for rigorous analysis. A highly commendable feature of the publication is the inclusion of the scores of all but three longer works. The range of styles represented is limited only by the adherence of each piece to the pitch systems of the past, neither microtonal nor electronic pieces being included. However, the variety of analytic problems that are to be found is easily sufficient for the purposes of the author.

Forte's procedure is to set up a few canons of investigation in the first 24 pages and thereafter to apply them to the nine pieces. It is this opening part of the volume that seems inadequate to the task that the author has set for himself, for it would be a remarkable feat to reach, in a volume many times the length of this one, the ends at which the author aims. They are: to discuss characteristics of all Western music; to consider the postulational bases of earlier tonal relationship; to reveal the concept of triadic tonality; to treat the postulates underlying tonal relationships in contemporary music. Many weighty questions are not even asked here.

However, the proof is in the pudding, of which Forte has given us a

rich and varied sampling. Each work is analyzed in a series of sketches which progress from an evaluation of the details to a posting of the broad, inclusive relationships of the whole. As we follow these sketches, reminiscent in external appearance of the graphic reductions of Heinrich Schenker, it becomes apparent that painstaking care and thought lie behind them. It is by this token that disagreement with the author's evaluation of relationships or with certain conclusions that he reaches should not be understood as an invalidation of the analyses as a whole.

Forte's principal difficulties come from certain assumptions which, on the basis of the results can be sharply questioned. One of them is the assumption that in 20th century music the notes that are struck simultaneously are the notes that form definitive relationships. Were this true, it would mean a grievous impoverishment of musical texture since the days of the appoggiatura, the syncopé, and so many other techniques of displacement. In connection with a Stravinsky *Larghetto*, Forte writes, "Tones in a weaker position in the [rhythmic-metric] pattern are heard as subordinate to tones which occupy a stronger position." This is an arbitrary assumption which, along with other factors, leads to a dubious, complicated series of reductions of this straightforward, unassuming, but charming little piece. The corollary occurs during the analysis of the 11th Fugue from Hindemith's *Ludus Tonalis* when Forte writes, ". a codification of vertical intervals yields little understanding . . ." The truth of the matter is that here, as elsewhere in Hindemith, the vertical intervals yield a font of understanding, but only when we realize that vertical intervals are those that must be carefully and sensitively assembled from the complex of surface embroilments.

Related to this factor is an apparent unwillingness on the part of the author to acknowledge the presence of older techniques in much of our contemporary music. Perhaps this is

a result of Forte's oversimplification of 18th and 19th century music, the techniques of which rested on many foundations in addition to those of functional chord progressions. Recognition of these older techniques depends in part on our ability to perceive the strength of the triad as an organizing force. Certainly the evidences of triadic harmony in the pieces analyzed are far more numerous than those pointed out by Forte, perhaps because they exist in so many displaced, scattered, even distorted configurations, often bedecked with dissonances of a purely secondary derivation.

Finally, the notation of 20th century chromatic music often presents complexities that tax all analysts. Literal acceptance of the conglomerations of harmonic and enharmonic writing contributes only confusion and obfuscation to any attempt to relate the part to the whole. A flagrant, indeed an exceptional case occurs in Roger Sessions' "Number III" from the cycle "From My Diary, 1939", which appears in the present volume. He writes, in the signature of two sharps, a piece that makes complete, even obvious sense when notated in the signature of three flats. In an article on Sessions published in the 1946 *Musical Quarterly*, Mark Schubart considered the tonality of this piece to be B minor, but lacking in explicit statement. Forte, also beguiled by the misleading signature can reach no clear conclusion about the tonality. Only the composer, perhaps, can tell us why his E-flat major piece bears the signature of two sharps. Other examples in the book under consideration involve details of notation and almost always present challenges to our visual, if not our aural perception: Forte has not triumphed over these minutiae with uniform success.

Forte's contribution to analysis, which he defines as "a systematic attempt to obtain significant information about a tonal structure", is a vigorous and fresh one. It represents a sharp and challenging departure from those slick, prefabricated, chordal analyses that more often blunt than sharpen our musical sensibilities. Too often a haven for pedants, analysis here becomes an open, discussible subject with marked relevance to the constructive forces of music.

Teacher's College,
Columbia University

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MUSIC IN FOCUS

by JAMES B. FELTON

JUILLIARD FESTIVAL

TO CELEBRATE its 50th anniversary, the Juilliard School of Music commissioned and played new works by some 33 American composers during February and April. Vocal works, instrumental concertos and chamber music by composers as diverse as Roger Sessions and Robert Ward, Henry Brant and Vincent Persichetti, were presented at the school by faculty and students in a series of brilliant performances. The whole festival was, therefore, not only a credit to Juilliard, but also an American musical event of major proportions. For not often is contemporary music given such a magnificent boost—especially its composers, who are so often obscured these days by the glittering publicity usually reserved for performers and conductors. For better or worse, the living American composer was king for a day at Juilliard.

Only for a day? That is the question. Those of us who were able to attend some of the performances might wonder if the music we heard will ever be heard again in our life-time. This may seem like a drastic remark, but in truth how many "first performances anywhere" scores ever do reach a second, much less a third, performance in this country? After the hullabaloo of a première is over, most contemporary scores are returned to their composers' file cabinets to collect dust indefinitely. How many conductors are there who manage to dig up a new score each year (usually a gooey concoction of academic dissonances) and foist it heroically on their audiences in the name of progress and enlightenment? And how often are those scores ever heard again, anyway?

Conductors, of course, like many other musicians today, have had to yield to the collective pressure of organized clubs and lobbies which persistently demand compulsory performances of "American" and "contemporary" music. These two official watchwords have been in the air for several years now and are constantly gaining in frequency and force. Conductors have had to climb on the bandwagon, whether they would or not, if only to placate the American-firsters. Certainly we do need to hear more American scores and badly, in view of the past poor interest in our native musical products, but it is certain that the gestures of many

conductors to meet this need have been forced and insincere. Still other conductors are eager to present American works for the first time, only to shelve them feverishly to make room for new premières; thus do they reap the glamour of fresh publicity and a reputation for being the American composer's best friend. But how many American works have remained in the orchestral repertoire, even for a second season? Immediate applause is the only guarantee for repetition, if one can imagine any kind of guarantee at all.

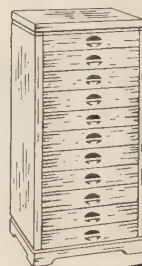
The Juilliard School commissioned its series of new music in good faith, and perhaps Juilliard's responsibility for the destiny of these works was more than fulfilled in their first performances under the School's auspices. But one wonders who else will ever hear this music besides the invited guests who responded so enthusiastically at the premières. So far as the general public is concerned, they might as well have taken place in a goldfish bowl or a vacuum tube. It is not a question of whether the new scores are masterpieces or not; the public cannot make up its mind about that, or even have the elementary experience of being exposed to novel sounds, if the scores are not played to them, at least in the cities neighboring New York, if nowhere else.

So far as Juilliard is concerned, one might suggest at least two ways in which the school could create a general public interest in the new music: either establish a Juilliard series of recordings, similar to the Louisville or Eastman series; or send the school orchestra, plus associated single performers, on tour with the new scores. Admittedly, both ways are expensive. Perhaps one of the larger foundations would be willing to furnish a grant sufficient to cover the cost of recordings, with individual subscribers helping out. A recorded series would have the advantage of permanent durability and wide distribution over extended geographical areas. On the other hand, a concert tour of the school's musicians would have the greater impact of live performance, and even if only modest travel expenses could be afforded, at least the tour could include eastern seaboard cities like Philadelphia, Boston and Baltimore. Besides, the concert experience for (Continued on Page 61)

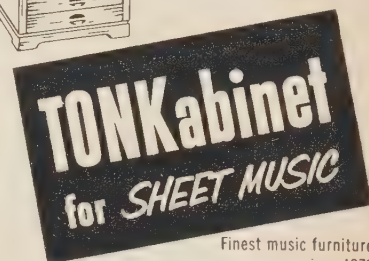


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LETTERS TO THE EDITOR

(Continued from Page 5)

"Caring for the Voice"

Sir: Cesare Siepi's article "Caring for the Voice" (Etude, January, 1956) is both admirable and disturbing.

Its merit lies in the explanation of pure phonation and exercises contained in the first half of the article, in the treatment of the breathing and in the general common sense health advice in the ending.

Its error, which may do great harm to the voices of your readers, concerns

a common misconception: Mr. Siepi gives to the human voice one more register than nature did.

The truth is that every voice, regardless of its quality has *two* registers: high and low.

The vocal chords are two horizontal muscular bands. They produce two pure registers: high register and low register.

The article confuses the *stringing of the vocal chords with the resonation of the sound*. These are distinctly different processes. The chambers immediately above the throat establish resonance. But the basic pitch and reg-

istration are initiated by the vocal chords. Since there are only two chords, there cannot possibly be more than two pure registers.

To say there are more than two vocal registers is like telling a violinist that his violin has five strings. To confuse the stringing of the vocal chords with the resonation of the sound is like confusing the singer with the room in which he sings.

Maralyn Woodall
Stockton, California

Comments on ETUDE

Sir: The ETUDE music magazine has been in our home for over 50 years and I have always looked forward to each new issue, and you can imagine how interested I was to see what the smaller size would be like.

I like it; but have any of your subscribers mentioned missing the vocal and organ numbers? They just happen to be the first things I'd look for and play, using them often in my church and finding your selections good.

Cora Adella Haas
White Plains, N.Y.

Sir: I think ETUDE has been steadily improving and I very much like the new format. I happen to be interested specially in violin as I teach it and I look forward to Mr. Harold Berkley's articles and answers to questions. He seems to be an excellent authority.

Jane Pinder
Grand Island, Neb.

Accordion Article

Sir: I wish to express my true enjoyment and appreciation of the article by Mr. Jacob Neupauer on the accordion in the February issue of ETUDE. Truly it depicts the problems of a teacher in trying to "put across" to the student the very necessities in becoming a musician. Being an accordionist myself, I felt great satisfaction after reading this most interesting bit of information. At last I feel as though the accordion is coming into the foreground of American culture. Thanks to your article we have progressed one step farther toward our goal. Thank you.

Emily Arnao
Burlington, New Jersey

Sir: . . . so long as I live I will take ETUDE! It has been my help and inspiration for 35 years. First copies were given me, and I have them all.

I am enclosing the 3 free offer slip for students of mine—maybe they will subscribe if they see how good the magazine is. I teach piano but am interested in accordion, and thank you for this page—I enjoy all the special pages—broadens my music horizon.

Vera Storer
Bowman, N. Dak.

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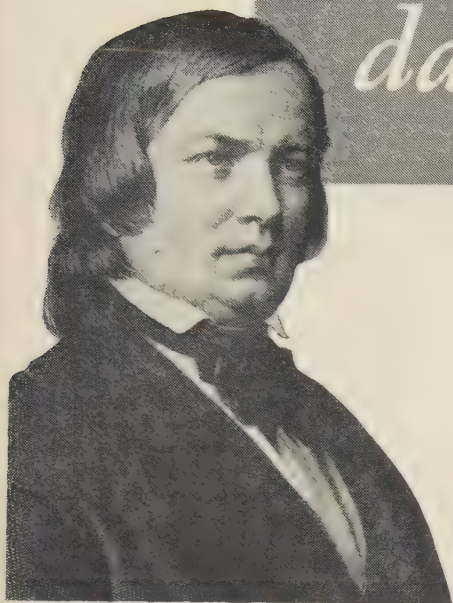
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daylight & darkness

Robert Schumann in the years after Leipzig

by Virginia Oakley Beahrs

AT THIRTY-FOUR Robert Schumann was faced by the tragic necessity of trying to escape from the music which was his very life, confessing that "it cuts into my nerves like knives." His doctor urged him to leave Leipzig, city of music and poignant memories. It was here that he had turned from the study of law, fired with ambition to become a piano virtuoso, only to cripple his hand with a home-made device designed to strengthen it. In its stead had come some measure of success as composer and critic, with his "New Paths of Music" established as a leading musical journal. In Leipzig he had gained the friendship of Felix Mendelssohn, whose gay, light-hearted disposition was so different from his own retiring, soulful nature. And here he found his beloved Clara, a pianist of phenomenal skill, their devotion so deep that it could not be shaken by the machinations of her irate father—though for a time, during their troubled courtship, he prayed for each day to pass without loss of his reason. Of this "harmonious combination . . . of the inventive man with the interpretive wife" Franz Liszt predicted: "The future will weave a golden shimmer over both heads and allow to shine over both brows but a single star." It was Schumann's hope that they might "play and poetize together like angels, bringing delight to mankind."

The fall of 1844 found the Schumanns in their new home in Dresden, with Robert still in a state of acute nervous exhaustion. He was driven by an inner compulsion to compose, to set down "the thoughts that kettledrum and trumpet within me." Working feverishly on the C Major Symphony, he was not completely re-

covered until the last movement. This composition would always remind him of the "dark time." All his life, he was haunted by the fear of returning darkness and had a horror of high places, sharp instruments, and medicine. Yet there were periods of "daylight," when he would find "unspeakable joy" in his composition.

Schumann bemoaned the lack of true musical interest in Dresden and the dominance of those who "bite into anything new as if it were a sour apple." Clara tried unceasingly to shield him from life's troubles and to popularize his works through her playing, but complained, "The people here have no blood and cannot pump up a bit of enthusiasm for anything." The ears of official musical Dresden were always to be closed to them. But the Schumanns were welcomed into the artistic circle gathered around Ferdinand Hiller, an old Leipzig friend, now directing the Dresden *Singakademie*. These people, like others, found Robert quiet and withdrawn, yet amiable and kindly. He bore himself with a calm dignity, speaking and moving slowly. Richard Wagner, Court Music Director, whose "Rienzi" was the current craze, was one of the group. He thought Schumann impossible in conversation, remaining "as good as dumb for nearly an hour," but admired much of his music and gave him an inscribed copy of the "Tannhäuser" score. From a study of the music, Robert had little sympathy with the entirely new harmonies, but he was moved by its "mysterious magic" when hearing it.

He wrote to his adored Mendelssohn often during these years, longing to correspond "without any adequate reason for doing so. If our friendship were wine,

this would already be a good vintage." Mendelssohn, though fond of Schumann, could not reciprocate such devotion wholeheartedly. He did agree to present the Symphony in C in Leipzig at the famous Gewandhaus, and Schumann was overjoyed at what seemed an opportunity to secure recognition for this work. But the Symphony was placed at the end of a long program, in which the whole of Rossini's "William Tell" Overture was repeated, so that the audience could little appreciate it. Robert was distressed that his friend could vaunt Italian "butterfly-dust" above his music, but Mendelssohn was only giving the public what it wanted.

Clara, disgusted with such indifference, planned a series of concerts in Vienna, the scene of her early triumphs as a child prodigy. The first three were a dismal failure, the third especially disappointing, because it included the new A minor Piano Concerto and the Symphony in C. Jenny Lind, the popular songstress, attended, and was shocked by the mere smattering of applause. She found Clara near tears afterward, with Robert comforting her: "Never mind, Clara, dear; ten years from now all this will be changed." She insisted upon singing his songs in their final concert, thus assuring its success. "One song of Lind's," Clara confessed, "can do more than all my playing."

On the homeward trip they were received enthusiastically in Prague, just as, many years before, it had cheered Mozart after Vienna's rebuff. Later they were given a glorious reception in Zwickau, Schumann's birthplace, which they visited in July, 1847. Their concert was followed by a torch-light procession and serenade in their honor.

Soon after, Robert was saddened by the report that certain publications of his over-zealous following in Leipzig had offended Mendelssohn, always highly sensitive, and caused a coolness toward himself. When news came of the death of Mendelssohn, "the greatest of us all," he was deeply moved, and on the same day composed *Erinnerung* in his memory. After this, he was haunted by the feeling that he, too, would soon die. His passionate devotion to Mendelssohn was the cause of an altercation, some time later, with Franz Liszt, who was visiting from Weimar. At a gathering in his honor, Liszt tempered his praise of Schumann's Trio in D minor by calling it "too Leipzigish," placing Meyerbeer above Mendelssohn. At this, Schumann, usually so retiring and agreeable, burst into a tirade against anyone blind enough not to recognize Mendelssohn's genius, and stormed from the room. Clara was sure that they were through with Liszt forever, but it was not in the nature of either man to hold a grudge, and Liszt later sent a conciliatory letter, assuring Robert that "no

one has ever admired and respected you more than my modest self."

Upon Hiller's recommendation, when he left for Düsseldorf, Schumann was made director of the Singakademie. He thought there was "too little musical endeavor" in the group and resigned after a year, in order to devote more time to his own Choral Union, which he found highly gratifying because of its artistic excellence. There was more time, too, for composing. "Sometimes melancholy bats flutter round me," he wrote, "but music drives them away again." He thought this his most fruitful year, including many piano pieces, the Overture to "Manfred," parts of "Faust," "Genoveva." Schumann felt "joyfully convinced" of the worth of "Genoveva," his only opera, and thought that Wagner, who objected to the second act as foolish, was only trying to ruin his best effects. Production was delayed because of the tempestuous political situation.

When the Dresden uprising began, Schumann worked on quietly, oblivious of the shouting and shooting in the street. Clara marveled that he could compose such joyous music in the midst of turmoil and confusion, declaring:

It seems extraordinary to me how the terrible things going on in the world so paradoxically awaken his inner poetic feelings. Over all the songs there hangs a breath of the most utter peacefulness. Everything in them seems like spring.

Though sympathetic with the revolutionary cause, she turned away those who came to draft her husband for combat, fearing the effect upon his sensitive nature, and helped him flee from Dresden, through barricades and battle, as Wagner harangued the crowd in the street. Afterwards, when the revolution had been put down and a warrant was out for Wagner's arrest, Schumann vaguely hoped for his position, but to no avail.

During this whole year of 1849, he found composing stimulating and easy, as never before, motivated by inspiration, not the driving compulsion of less happy periods. He wrote to a friend:

Never have I been artistically more active, or happier. And sympathy from far and near assures me that I am not working in vain. . . . The house is very lively. Five children jumping about, beginning already to listen to Mozart and Beethoven. The wife, as of old, always striving onwards."

On August 29, the Goethe centenary, performances of Schumann's "Faust," though still incomplete, were presented simultaneously at Dresden, Weimar, and Leipzig, the first two highly successful. In the meantime, preparation was being made for the "Genoveva" première at Leipzig. Schumann was dis-

couraged by repeated postponements (once for a presentation of Meyerbeer's "Prophet!") which put his work so late in the season that he feared no one would be interested. The performance, on June 25, 1850, was attended by many of the faithful—Liszt, Hiller, Gade, Moscheles, and others—thus assuring a moderately enthusiastic reception. Although the applause showed rather more deference to the composer than admiration for his work, the Schumanns thought the opera a real dramatic success. Liszt joined their table afterward, amidst a general spirit of good will.

Two years later came the first performance of the "Manfred" Overture, also at Leipzig. Richard Pohl, who watched with fascination as Schumann conducted, wrote of his impressions:

His mood was deeply serious; completely absorbed in the score . . . taking little notice even of the orchestral musicians, he lived in his tones, identified himself, as it were, with his task, became himself *Manfred*. I felt that this work . . . had been written with his heart's blood, that here he has spoken from his inmost soul.

This deep absorption with the music, completely oblivious to persons about him, was to cause Schumann trouble as time passed. He had undertaken a musical directorship in Düsseldorf in 1850, again succeeding Hiller, solely upon his friend's recommendation. He was received with the greatest enthusiasm, which was balm for the soul, after the frustration of Dresden. Still, he shuddered with foreboding of future darkness at the proximity of an insane asylum. Both the Symphony in B Major and a new orchestration of the old Symphony in D minor were enthusiastically received. But Robert was becoming increasingly absent-minded, and both orchestra and chorus were frustrated by his weak direction. One time, for instance, at a Mass, he continued conducting after the singers had stopped and the priest had begun to intone. His motions were becoming even slower, and he had difficulty keeping the correct tempo. Yet, when he and Clara read newspaper complaints of his ineffectualness, they could see no justice in the accusation, and thought efforts to ease him out of his position were infamous intrigue.

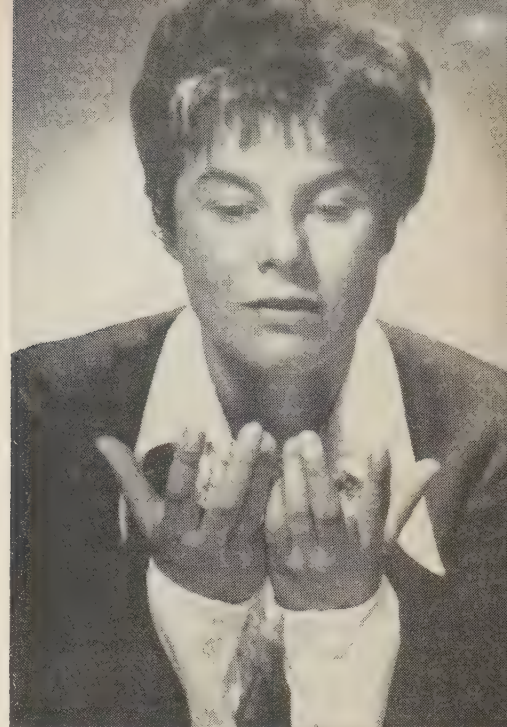
It was at Düsseldorf, in the fall of 1853, that Joseph Joachim, the famous violinist, brought young Johannes Brahms, his arms filled with his own unknown works, to Schumann, the composer. With consummate joy, Robert discovered a new genius and kindred spirit. He spoke of Brahms as "the young eagle," and an article in his praise did much to establish the young musician, whose devotion to the two

(Continued on Page 53)

The Lieder Singer

from an interview with IRMGARD SEEFRIED

Secured by **Rose Heylbut**



Irmgard Seefried in "Ariadne auf Naxos"

THE SINGING of *Lieder* ranks among the subtlest, and hence the most difficult, forms of art. The works themselves are brief—even a long *Lied* is much shorter than a single sonata movement. This means that the full color, meaning, flavor of each must be presented at once, without long preparation, and so concentrated that the hearer gets a complete and authentic emotional impression in less time than it takes to develop one theme in a longer work. This makes great demands on the singer.

The mood of a *Lied* must be established with the first note of the introduction. And it must be maintained (or developed, or drastically changed, according to the demands of the music) with an emotional impact which seizes hold of the hearer and draws him on in the unfolding of meaning.

In second place, the singer's voice must be so controlled as to seem almost like a background to the emotional projection. And, finally, this dual sending forth of emotion and voice must be accomplished with the barest minimum of external illusion. Whatever the mood or meaning of the *Lieder* she offers, the singer remains in concert dress, without make-up, and avoids recourse to gestures or "acting." Communication is confined to one's voice, one's enunciation of the words, and such contributory expressiveness as is revealed by the expression of eyes and mouth, and the carriage of the body.

To these general requirements of *Lieder* singing, certain others are added according to where one sings, and under what circumstances. So far the *Lied* has found its best development in the setting of German poems to "German" music. Hence, the problem of communicativeness depends on whether the singer faces an audience which understands the words, or one to which the poem (the very soul of the *Lied*) conveys nothing whatsoever. I am extremely sensitive to audience reactions; I want to send out my very best, and am always alert to that subtle give-and-take between platform and audience which, in the last analysis, establishes the level of any public performance. My audiences give me quite as much as I can hope

to give them. In this sense, I cannot say which is the greater challenge: to sing *Lieder* before people who are so familiar with every word, every tone of what I interpret that they could join with me, or to project the full meaning of the *Lieder* to people who hear them for the first time, who understand nothing of the words, and who depend solely upon me to give them the enjoyment they hope to get. In either case, there I stand, ready to begin, and knowing that everything the different *Lieder* contain must be communicated to my hearers through the sole agency of the area that lies between my lower lip and my eyebrows. How to achieve this?

First, the *Lieder* singer establishes communication through singing, which means that his vocal equipment must be in thoroughly good order—firm, secure, and obedient to his wishes. It is impossible to go into details about the actual techniques of singing. For one thing, each set of vocal organs is so completely individual that no general counsels could apply to all. Further, such counsels as could be given are helpful only when applied directly to the problems at hand, not at long range. Suffice it to say that the entire vocal act—breathing, breath control, breath support, resonance, attacks, transitions of tone, and the like—must be not only secure, but so well controlled that the singer's conscious attention may be focussed on interpretation. Don't attempt a *Lieder* program while you are still uncertain how to get your tones out! One of the subtleties of *Lieder* singing is that the singing itself must float along, subservient to the demands of the interpretation. Everything the singer does must look easy and pleasurable; the audience must get the feeling that they need only wait for the end of the program to go home and do exactly the same themselves!

The second step in achieving communication is interpretation. Since you can't interpret what you don't both feel and understand, you set about making yourself complete master of the *Lied*, its poem, its music, its flavor. As regards my own work, I find it difficult to say whether poem or music should be studied first. Intellectually, I

grasp the fact that the poem existed first and the music was composed later, as its setting; emotionally, however, I am inclined to plunge into words-and-music as a whole, anticipating the effect of complete oneness which must be the result of my studies. And yet—it is not always possible to work in this way! While the goal remains a blending of words and music into a single, newly created whole, the ways of reaching this goal vary according to the characteristics of the *Lied* itself. In the songs of Hugo Wolf, for instance, text and music are completely one; it is impossible to say, interpretively speaking, where one stops and the other begins and, consequently, they should be studied together. And this gives rise to an odd phenomenon! The first time one approaches Wolf, one is quite lost—doesn't know where to begin, or how, or why, because words and tones are so identical in meaning, feeling, and expression. Yet as one progresses with Wolf, he seems to become easier and easier!

Just the opposite is true of Schubert. His melodies are so ravishing (and many are so well known) that one hums them with the loving familiarity of folk-airs. It seems the easiest thing in the world to sing Schubert—and it is not! As one advances in study, one finds him becoming more and more difficult. This, I think, is because his music and his words are but seldom identically matched. In many instances, he set poems which are far less beautiful than the music with which he adorned them. This poses a special problem for the singer whose task then is to blend two elements which are intrinsically unblendable. In such cases, I like to begin with the music, steeping myself in Schubert's own conceptions so thoroughly that, when I add the less valuable words, the music may take the lead in the interpretation, glossing over, as it were, any deficiencies in the text.

How to explain the process which begins with the first studying of a *Lied* and leads, ultimately, to a maximum of intimate communication? One masters the song; every least detail of meaning, phrasing, coloring, feeling, must be thoroughly worked out—always, of course, within the framework of the composer's intentions as indicated in the score. This is necessary, but it is not enough. One needs also to master the intimate style of every *Lied*, and this presupposes a study of all styles. It would be extremely boring to present the works of five or six different composers in the same way. Each epoch has its style, each *Lied*, each composer. These must be discovered and clarified so that the very mention of a name—Brahms, Wolf, Bartók, Schumann, Strauss—calls to mind a unique tonal palette. One immerses himself in the (Continued on Page 50)

Charles E. Ives

Part Two

by JOHN J. BECKER

IT IS ALMOST impossible to give a word picture of Ives as a person. He was a man of utmost integrity, modest, gentle, kind, humorous, sympathetic and considerate, always willing to help others, while at the same time he was excitable, bombastic and intolerant of stupidity and hypocrisy. He had to be a realist and a man of firm convictions to write the original music he did, and to plan and order his life to conform with this intention. On the other hand he was a dreamer and a visionary, hearing within himself sounds and music inaudible to others, combinations of sounds which needed new technical innovations for expression and which were not easily comprehended or understood by his contemporaries.

Quotations from "Essays Before A Sonata" will let the man speak for himself.

When speaking of Hawthorne, he wrote: "Hawthorne's Art was truly and typically American as is the art of all men living in America who believe in freedom of thought and who live wholesome lives to prove it, whatever their means of expression."

About Emerson: "Emerson was a conservative in that he seldom lost his head and a radical in that he seldom cared whether he lost it or not. He was a born radical as are all true conservatives."

"If Emerson's manner is not always beautiful in accordance with accepted standards why not accept a few other standards."

"Do all inspirational images, states, conditions have for a dominant part if not for a source, some actual experience in life or of the social relation . . . as we consider music made and heard by human beings it seems difficult to suppose that even subconscious images can be separated from some human experience. There must be something behind the subconscious to produce the conscious, but whatever elements and origin of these so-called images, that they do stir deep

emotional feelings and encourage their expression is part of the unknowable that we know."

"Let us settle the point for good and say that a thing is classical if it is thought of in terms of the past, and romantic if thought of in terms of the future, and a thing thought of in the present—well that is impossible!"

The foregoing sketch of Ives is necessary in order to understand his music as his creative work is an expression of his environment as well as his own many-sided character; original, rugged, unconventional, philosophic, panoramic.

Before me lies a bibliography of his work—the first date is 1896, the work: *Revival Service-String Quartette*. Here we find a young composer of twenty-two who has mastered, as every composer must, the traditional technique, but who shows now and then the signs of the rebellion of the non-conformist. From this date we proceed to 1906. It is here that the pioneer begins his journey into unknown lands, the work: "Set for Theatre Orchestra"—sub-titles, *In the Cage-In the Inn-In the Night*. (Ives wrote of *In the Night*: "It is a quiet piece, a sort of Reverie of an old man who has lost everything but his faith and memories. It is built around a horn tune and a hymn toward the end—the other parts are but kind of invisible sounds going on around him in the night.") One of the many examples of Ives' sensitivity to nature and man.

Between the year of 1906 and 1916 Ives created all of his larger works and in this space of time developed his own highly personal idiom. In them we find the serious employment of ragtime long before anyone else had used it; harmony of rhythms used in the same manner as tones are used for harmony of sounds; counterpoint of rhythms and many new and complex methods of rhythmic expressions (no one has (Continued on Page 46))

Robert Schumann:

across the years

THERE ARE MANY secondary episodes in the lives of great men which obscure the essential stories of their success and fame. In the case of Robert Alexander Schumann some of these are so well known that the real significance of his life work has been almost overlooked. His struggle with himself over the study of law is not unique in the life of a young musician. The injury to his fourth finger as an obstacle or turn of fate to his becoming a piano virtuoso has received too much attention in the light of his aversion to public appearances.

Having made the decision between music and law, with some help from Friedrich Wieck, he set himself a sort of six-year plan to prepare for the concert stage, and worked with a will. The finger injury brought him again to the vocational crossroads, to the decision whether to commit himself to a musical career without the prospect of becoming a virtuoso. With composition under consideration, the duration of the injury was not the deciding factor alone.

As early as 1830, before quitting Heidelberg to study with Wieck, Schumann had written to his mother, "Now and then I discover that I have imagination." This discovery of imagination should have enabled him to make his decision, but the problem was not solved as quickly as that.

Schumann had been a zealous admirer of the writings of Jean Paul Richter, which fed his lively imagination, although they taught him little in the way of good form or style. It was in the field of literature that his imagination first had full play. The turn to music, though in the offing from the start, was not complete for about fifteen years.

With the death of Beethoven, Schubert and Weber new music dropped to a low level. Rossini had produced his "William Tell," and the concert-type opera still flourished. Little of importance appeared for the concert stage.

At the same time, there was a dearth of competent periodicals for music criticism. In April, 1834, with a small group of friends, Schumann began editing the *Neue Zeitschrift für Musik* for encouragement of the efforts of young artists. The publication

was a protest against the "honey daubing" of mediocre works by the current critical publications. "The day of reciprocal compliments is gradually dying out," the *Neue Zeitschrift* said, "and we must confess that we shall do nothing toward reviving it. The critic who dares not attack what is bad is but a half-hearted supporter of what is good."

The style of criticism differed widely from present-day methods, the articles by Schumann being signed by various pen names and symbols, such as Florestan and Eusebius, derived from the Vult and Walt of Jean Paul's *Flegeljahre*. Florestan represented the militant aspects of his character and Eusebius his less active and dreamy traits. These two are portrayed in his "Carnaval." Other items were signed Raro, Jeanquist, and with numbers, 2, 12, 22, suggestive of the dual situations that confronted him so often.

The contributors to the journal professed through their assumed names to be members of the Davidsbündler, a league of patrons of the arts holding common views and at war with the Philistines, those hordes holding up a narrow, prosaic standard. Schumann and his collaborators looked for a new era of freedom and vitality to be built upon the foundations of Beethoven, Schubert and Weber. The *Neue Zeitschrift* gained wide attention and circulation. The criticism was in the form of dialogue, much in literary

vogue at the time.

Editing of the paper was a means of harnessing Schumann's literary talent to the subject of his ultimate choice. It was a stabilizer for the fanciful dreams that haunted him, and furnished opportunity to meet the forgers of the new Romantic School. Among the many reviewed were Mendelssohn, Chopin, Stephen Heller, Adolph Henselt, Ferdinand Hiller, William Sterndale Bennett, Niels William Gade, William Taubert, Robert Franz and Hector Berlioz.

The "Carnaval," with its brief tone sketches of characters of Schumann's real and fancied acquaintances, appeared during the first year of his editing of the journal. The "Sym-

By Elliot Hempstead

phonic Studies" also appeared in that year. The literary work kept him busy through 1835 and the next important works, including "Kinderszenen," "Kreisleriana" and the "Fantasy Pieces" did not make their appearance until 1836.

Schumann's fame rose but slowly. Critics were kinder than the public toward his works. Mendelssohn, whom he admired and praised freely, regarded him more as a critic than a composer and never grasped the deeper significance of Schumann's compositions. Liszt gave favorable recognition to his first sonatas and Impromptu, Op. 5. (Continued on Page 52)



William J. Mitchell

Thomas Tomkins, Last of the Elizabethan Virginalists

by DENIS STEVENS

The year 1956 has been the occasion of three centenaries covering 100, 200 and 300 years. Most of us know about two of these—Robert Schumann's death in 1856, and Wolfgang Amadeus Mozart's birth in 1756; but relatively few know of the third, the death in 1656 of the celebrated English composer, Thomas Tomkins. The author of our article, Denis Stevens, is a versatile English musician, teacher and scholar who has spent most of the past year in our country, teaching at Cornell and Columbia Universities.

—William J. Mitchell
Ed., Pianist's Page

JUST THREE HUNDRED years ago, in an English village between Worcester and Droitwich, one of the greatest musicians of the day was laid to rest by a sorrowing son and daughter-in-law. The summer had been an unusually troublesome one, marked by drought, disease, and high prices due to damaged farm crops. But the much loved and widely mourned musician, Thomas Tomkins, organist of the Chapel Royal and of Worcester Cathedral, was no victim of disease. He had lived a full eighty-four years, and most of that time had been spent in the practice and composition of many kinds of music.

Tomkins was born in Pembrokeshire, about the year 1572, and he grew up at St. David's where his father was organist and master of the choristers. Thomas and his brothers were all skilled in singing and playing instruments, and many of their children became musicians also. On a much smaller scale, they might well be compared to the Bach dynasty, for the historian Burney affirms that the Tomkins family "produced more able musicians during the sixteenth and seventeenth centuries than any other which England can boast."

Useful as it was to train as a choirboy at St. David's (there were only three boys, so rests had to be very carefully counted) it soon became clear that a first-rate musical training

could only be found in London. So the young Thomas was sent off to the city, and after a few more years as a choirboy—probably at the Chapel Royal—he began to study musical composition under William Byrd, who was at that time a Gentleman of the Chapel and a well-established figure in London musical life. Tomkins never forgot the influence and example of this great teacher, and when in 1622 he published a collection of madrigals and anthems he dedicated one of the pieces to his "ancient and much revered master."

It was through Byrd that the young student came to know the immense variety of Elizabethan virginal music which has since achieved such renown. He grew up in the very midst of this comparatively new fashion for brilliant and sparkling keyboard music, and when the most famous of all keyboard anthologies came to be compiled, five of his pieces were included. They can still be seen in the modern edition of this anthology—*The Fitzwilliam Virginal Book*—named for the Cambridge Library where it is now kept. Some of the music is available on records, in the series called *Masters of Early English Keyboard Music* (Oiseau-Lyre, OL 50076).

There is every reason to believe that Tomkins was a serious and hard-working student, for he was appointed organist and master of the choristers at Worcester Cathedral at the relatively tender age of twenty-four, and before he was out of his twenties he was asked to write a coronation anthem to celebrate the accession of King James I in 1603.

In 1607 Tomkins took the degree of Bachelor of Music at Oxford, and not long after he had the satisfaction of seeing his own son, Nathaniel, in the cathedral choir at Worcester. When Prince Henry died in 1612 Tomkins was one of several outstanding com-

posers who wrote a funeral anthem, and perhaps because of this and the coronation anthem he was soon put forward as a candidate for a place in the Chapel Royal. The records indicate that he sang in the choir of the Chapel before actually being appointed a Gentleman, but this was a fairly normal procedure. Standards of performance in the Chapel were then so high that it was thought expedient to give prospective members a trial, and they often served for several years as Gentlemen Extraordinary, which brought them much respect but no wages.

Tomkins had gradually built up a remarkable reputation as a keyboard player, and it is not surprising that within a year of joining the choir he was made an organist of the Chapel too. This post made extra demands upon his time, and he had to travel from Worcester to London several times during the year in order to fulfill his term of office. The journey by stage-coach took about a week, and was neither very comfortable nor very safe. For men of slighter musical stature than Tomkins, the post of organist was not too safe either. A friend of his who served as a temporary replacement for Orlando Gibbons lost a month's pay for presuming "to play verses on the organ at service time, being formerly inhibited by the Dean from doing the same, by reason of his insufficiency for that solemn service."

There was no danger of Tomkins being treated in that manner. His skill as an organist was surpassed only by Gibbons himself, and when Gibbons died in 1625 Tomkins automatically became senior organist. If he wrote a great deal of solo music for the organ at that period, he seems not to have found time to write it down. But his industry in the composition of anthems was (Continued on Page 60)

THE Dance

by Walter Terry

"STICK TO MUSIC, don't be a dancer. A dancer's career is very short." I received this dire warning while still in college where I was studying, among other subjects, dance, music and drama. The warning had absolutely no effect, for at nineteen, one cannot imagine ever being thirty. Furthermore, I intended all along to write about dancing. Finally, the warning itself was inaccurate; a dancer's career need not be limited by the years.

Certainly, the most celebrated example of durability in our country is Ruth St. Denis, one of the greatest dancers the world ever produced, who made her formal debut as a dance artist in a history-making concert in New York exactly fifty years ago. Miss St. Denis had been dancing in vaudeville and musicals for several years before this took place.

Elderly Glamor

What, one may ask, can a woman who is approximately eighty years old do as a dancer? and what does she look like? Well, off-stage, she is a white-haired (she has had white hair since her twenties), slightly stooped, highly glamorous elderly lady. On stage, she is erect, she moves her body with easy sinuosity and her face is transformed into that of a woman about thirty. The millions of television viewers who saw her a few months ago on the Arlene Francis "Home" show saw her first as she is off-stage in a fast and witty interview and then watched her dance the years away in two of her famous "Nautch" dances of India.

One of the reasons that Miss St. Denis can dance

today as she did a half-century ago, is that she was never a virtuoso. She could do high kicks and splits (and still can) but she was concerned with dance ideas rather than dance tricks. When she introduced her wholly new concept of dance to the public in 1906 at New York's Hudson Theater, she established the point that maturity of spiritual, emotional and intellectual powers was as essential to dance as the pretty exuberance of youth.

Religious Dancing

In 1906 in America, dance was supposed to be pretty, tricky or sexy and little else. St. Denis believed otherwise. She wished to dance about God and in her initial program she did just that. Her opening dance was called "The Incense" and it was an invocation to heaven. She presented it in freely adapted movements of the Hindu dance primarily because she knew that the Hindu dance was a religious dance and because the heritage of Christian religious dancing was all but forgotten.

She closed her program with a Hindu-style ballet, "Radha," in which she dealt with the temptations of the senses and the need for renunciation. Because she was beautiful, because she danced with bare feet and bare stomach (daring in those days!) and because her new way of dance seemed exotic, it is doubtful if every one absorbed her spiritual message. But her themes were not meant for a dancer of girlish innocence or coquetry; they were designed as revelations of the human spirit.

Today, Miss St. Denis (*Continued on Page 56*)

Ruth St. Denis in "Salome," a recent photo.

NEW RECORDS



**Cowell: *Symphony No. 10; Fiddler's Jig*
Schoenberg: *Begleitmusik, Op. 34***

Henry Cowell's Tenth Symphony brings home the fact that there is now in full flower a kind of medium American idiom and musical vocabulary used by a large number of composers (and arrangers), and easily understood by audiences in concert halls and movie theatres alike. Its sources are folksong (genuine and synthetic), musical Americana from Billings to Foster (including "fuguing tunes" and hymns) and tunes from minstrel shows. The current style of mixing and dishing this up has been evolved by Cowell himself, Copland, Ives (tamed for popular consumption) and ultimately by composers like Gustav Holst and John Powell, whose contributions are now almost forgotten. The result is usually bland, agreeable and satisfying to those with a nostalgia for a national music. Cowell's Symphony is skillfully made, charming and evocative. As Hugo Weisgall points out in his highly literate notes, it is perhaps more of a Serenade than a symphony. Its six movements are a Hymn, a Fuguing Tune, a "Comeallye," a Jig, an Intermezzo and a second Fuguing Tune. The melodious and unpretentious work was composed in 1953, and dedicated to F. Charles Adler and the Wiener Symphoniker, who gave it a sympathetic performance.

The coupling of the Cowell Symphony with Schoenberg's little-known *Begleitmusik* ("Accompaniment Music" or music for a film) is rather striking. Schoenberg's emotional relationship to Richard Strauss becomes wonderfully evident in the *Begleitmusik*. The short, three-sectioned piece—depicting "Threatening Danger, Fear and Catastrophe"—is appropriately violent, dissonant and picturesque. It points up some of the reasons that have impelled Cowell and numerous others to look for a simpler and perhaps not more naïve expression of their times. (Unicorn UN LA 1008)

—R. F. Goldman

Beethoven: *Missa Solemnis*

Listening to this recording of Beethoven's noble work, one is immediately impressed with the devotional quality of the performance. Under the able direction of Karl Böhm, the Berlin Philharmonic Orchestra, the Choir of St. Hedwig's Cathedral, and a distinguished

quartet of soloists, Maria Stader, Marianna Radev, Anton Dermota, and Josef Greindl, have pooled their musical and artistic resources to present this celebrated Mass as an act of worship. The precision and brilliance one finds in an earlier Toscanini recording are absent, but the performance realizes the spiritual grandeur of this work which Beethoven considered his supreme achievement. The high fidelity sound lives up to the standard of Decca's Gold Label Series. (Decca DX 135)

—Willard Rhodes

The Last Quartets of Mozart, Vol. II: *Quartets No. 22, B-flat major, K. 589; No. 23 in F major, K. 590*

The quartets here performed by the Budapest String Quartet are the last two of the three Prussian Quartets, so named because they were dedicated to the King of Prussia. Because the monarch was a cellist, it might be expected that this instrument would come in for a fair share of soloistic treatment. But this is only a secondary reason for the active participation of the nether instrument, for the facts of the score reveal clearly that all instruments are equal companions in these last quartets of Mozart. And this is the consummation of quartet writing, for we find not merely a complete mastery of the techniques of ensemble work, but an unflagging creative energy that moulds the "mechanisms of the trade" into surpassing ventures of the imagination.

The Budapest String Quartet is, of course, equal to the challenging task of revealing the inner qualities of this demanding music. The members play throughout with a selflessness and dedication that is born of full maturity. But we have come to expect this, indeed to demand it of the Budapest Quartet. (Columbia ML 5098)

—William J. Mitchell

An Evening of Folk Songs with the Trapp Family Singers

This record will delight those who have found pleasure in the unpretentious and sincere music making of the Trapp family. In addition to the folk songs of their native Austria which they sing with warmth and affection, it offers typical examples from Mexico, Brazil, Argentine, Sweden, France, and French Canada, all in effective choral arrangements by their conductor, Dr. Franz Wasner. The "Evening" is varied

with instrumental pieces played by an ensemble of recorders. The seventeenth century Viennese dances, Partita ex Vienna, are especially charming. Through its concerts, records and teaching at the Trapp Family Music Camp, this remarkable family has introduced Americans to the practice of music making in the home, a tradition that is largely responsible for the musicality of German-speaking peoples. (Decca DL 9793)

—Willard Rhodes

Mozart: *Don Giovanni*

Giuseppe Taddei, Cesare Valletti, Italo Tajo, Maria Curtis Verna, Carla Gavazzi, Elda Ribetti, Antonio Zerbini, Vito Susca. Orchestra and chorus of Radio-televisione Italiana, Turin, conducted by Max Rudolf.

This is the third complete "Don Giovanni" to have been issued so far since November, and as a matter of personal taste and judgment I consider it the least successful of the three. Whereas the previous issues (recorded by London and Epic in Vienna) were notable for their unity in stylistic approach and also for some very first rate singing, the present issue has no such unity and is in addition very much defective in some of its singing. Not one of the female singers approaches her characterization with the slightest comprehension of Mozartean style. Instead, they sound most of the time as if they were singing Strauss' Electra. Things do go somewhat better on the male side. The lesser rôles are in fact very well taken care of. Cesare Valletti in the rôle of *Don Ottavio* is indeed outstanding and almost the same could be said of Vito Susca and Antonio Zerbini in the respective rôles of *Masetto* and the *Commandant*. On the other hand, Giuseppe Taddei in the title rôle does sing his part with the greatest musicality but his voice is somewhat weak in quality. Finally, Italo Tajo in the rôle of *Leoporello* definitely overdoes the buffa element of this part. Against this overall romantic approach by the vocalists, that by Max Rudolf and his orchestra is one of classicism and does not present very much individuality. Thus the lack of unity of which I spoke above. It is notable and rather astonishing that there is no theatrical illusion in the two finales where the orchestras on stage play with exactly the same sonic strength as the orchestra in the pit. In this recording, the recitativos are accompanied by a piano instead of a harpsichord. (Cetra C 1253)

—Abraham Skulsky

Beethoven: *G Major Piano Concerto (No. 4)*

Claudio Arrau, pianist, with Alceo
(Continued on Page 45)

the Piano Cycles of Robert Schumann

AT THE BEGINNING of the 19th century the cyclic idea was already old. It could be found in a Renaissance Mass with all of its sections based on *L'Homme Armé* or in a Frescobaldi canzone or in a clavier Partita of Johann Sebastian Bach. At least as early as the 1780's German and Austrian composers were dabbling with the cyclic sonata. The late 18th century Bohemian piano composers wrote cyclic Fantasies, the prototypes of Schubert's Wanderer Fantasy. But the idea of unifying a set of short character-pieces by the use of common material seems to be original with Robert Schumann, and he worked with this principle in brilliantly ingenious ways, creating his most colorful and successful works, his piano cycles.

Schumann seems to have arrived at his kind of cyclic treatment through an early predilection for variation writing combined with a study of the development technic of Beethoven, the manipulation of short motifs. A list of his earliest works (1828-1834), most of them lost or incomplete, reveals a preponderance of variations.

The ABEGG Variations, published in 1830 as Schumann's opus 1, already demonstrates his interest in the short motif as a basis for a large work, for the theme itself is only a lengthy sequential development of the five-note ABEGG idea, including an ingenious retrograde development GGEBA for its latter half, and the subsequent variations play with the initial motif rather than with the complete theme. Even this early he is employing a whole catalogue of developmental devices, inversions, imitations, augmentations, diminutions, retrogrades, mirrors, rhythmic displacements, which remain features of his style. Schumann is always an adept manipulator of material. The opus 1, however, now makes a rather light-weight impression in spite of its intellectual cleverness; its pianism is close to the conventional 19th century brilliance; but the compositional technic is already an imaginative and assured one.

The Impromptus, which are variations adhering very closely to the theme of Clara Wieck, were published as opus 5 in 1833 (note that the opus numbers in Schumann

are not invariably an indication of chronology). These are modelled after Beethoven's Eroica Variations, op. 35, using the bass line alone as a beginning on which to build, featuring a fugue as a climax and emphasizing rhythmic rather than lyrical elements in the variations. The work is pianistically more varied and original than the opus 1, but it fails because Clara's fatally symmetrical and aimless theme provides an unsatisfactory basis. There must have been some sort of contest going on in the Wieck household, because Clara wrote a set of variations on the same theme at the same time, her Romance Variée, op. 3, dedicated to Robert. In spite of being lifeless as music, the Impromptus are fun to play. They were a particular favorite of the perspicacious Donald Francis Tovey, who found the fugue a very jolly and appropriate ending.

NOW with these apprentice works behind him Schumann is ready to strike out into a more novel kind of variation writing. He returns to a conventional theme-and-variation type only rarely in his piano music; in the slow movement of his f minor Sonata, op. 14 (1836), in the Andante and Variations for two pianos (1843), in the first of three Children's Sonatas, op. 118 (1853) and his last work, the Variations in E flat major (1854). This work, which gives an impression of being only a sketch and for that reason is omitted from most of the collected editions of Schumann, has as its basis one of his most touching and expressive themes, the one which in his madness he believed angels sang to him. But the variations, which do employ the whole theme rather than motifs from it, are mechanical, and the prevalent use of the middle register of the piano gives a dull, gray effect.

Among Schumann's early piano works are a few experimental groups of short pieces related not by common musical material but by similar dance patterns, i.e., the eight Polonaises for piano—4 hands (1828), or by literary allusions, i.e., the Papillons, op. 2 (1832), which, according to Schumann himself, have a literary form rather than a purely (Continued on Page 49)

by Joseph Bloch

Lawrence Welk

and his

"CHAMPAGNE MUSIC"



Vocalist Alice Lon dances with Maestro Welk

by Albert J. Elias

Television is at the happy period of development, I believe, when its public no longer need spend time pointing out what it is not bringing them. Indeed, one can hardly afford to pooh-poo TV's contribution when one looks at the way it is letting us in day after day on political party conventions, royal marriages, World Series ball games, gala nights in the entertainment world, celebrated plays and operas, and the conspicuous talent of artists of every kind. Having for some time shown how it can interest us in a sleek automobile or roomy refrigerator, TV is now, more important, aware of our greatest expectations and is willing to satisfy them. Take, for example, the way TV and radio are spurring the revival of music for dancing.

The return of name dance bands to a place of prominence is indicated not only in the spate of recordings constantly being released, in the attention film producers are paying to them in the recent "Benny Goodman Story" and "Eddy Duchin Story," but also in the place they have in broadcasting. Now, more than any time since the beginning of the last war, when for want of male partners music became something strictly for "listening pleasure," name dance orchestras are in heavy demand both by audiences and sponsors. And with roadhouses and metropolitan ballrooms being easily reached by motorists, dance bands have no trouble in finding a home where they can receive their paying guests, satisfy Procter and Gamble, Swift, or Dodge, and play host to millions on radio and TV.

Television and Dodge can point to Lawrence Welk's band as one which, since its entry into network television a year ago, has probably done more than any other one group to meet the masses' interest in

... a triumph in instrumentation

dance music. With "Champagne Music," it has proved that a music program can draw and hold a large audience against any competition, winning consistently high ratings, many weeks even outdrawing Jimmy Durante, Herb Shriner, and "It's a Great Life," appearing opposite it on other networks.

Welk's "Champagne Music" is a brand of music that is sweet and gay, featuring the mellow accents of accordions, fiddles and organ. The bubbly sounds and staccato rhythms of his foxtrots and polkas are eminently suited to the many who dance in his presence or roll back the rug and caper in their living-room. It is definitely the kind of music that makes one want to dance.

In speaking of the essential of any good dance bandleader, Paul Whiteman claims a cheerful expression is an important asset and "a sense of humor is practically indispensable. He will never get over in our business if he pulls a long, solemn face." Made up as it is largely of personalities, the television industry has in Lawrence Welk a personality whose geniality as master of ceremonies and bandleader has won the public.

"All that is necessary is for the musicians and leaders to have the desire of pleasing the audience," says Welk when asked how he accounts for his band becoming and remaining a popular attraction. He feels his greatest contribution has been not so much as the accordion-playing maestro but as "the man who keeps peace in the family. As a result, nobody gets any ulcers in our group; everyone knows what he's doing, so we all have a good time.

"Being happy, moreover," he points out, "is the only way we can bring happiness to the people watching. Television cameras, after all, show just how you feel. I'm glad to say that week after week people write to say that just watching us has made them feel better."

Welk also gets letters from families—from mothers as well as youngsters—telling how they have dancing parties at home when he is on the air (ABC-TV). "I've always felt it, but now, with TV giving us larger audiences than ever, I'm convinced (Continued on Page 56)



BAND

THE JOLIET TOWNSHIP (ILL.) HIGH SCHOOL BAND

by Bruce H. Houseknecht,
Conductor

THE FOUNDATION upon which our house was built was certainly not sand: rather, it was solid rock. The genius and ability of the late A. R. McAllister is legendary and the organization was blessed with a long tenure of his distinguished leadership of 32 years. Although I never had the privilege of meeting Mr. McAllister personally, I have seen the indelible marks of the manly example and spiritual inspiration he left on the lives and personalities of his bandsmen, many of whom have gone on to achieve enviable reputations in the world of music.

Another part of our foundation, again of solid rock, is the magnificent training provided in the Joliet Grade School Bands and by the very competent private teachers in the community. The Joliet Grade School Concert Band, for the past fourteen years under the direction of Charles S. Peters, has toured from coast to coast and has presented programs of a maturity of those given by professional and university bands.

This year the Grade School Band has an enrollment of over 360 instrumentalists from grades 3 to 8 in four bands: 98 in the First of the bands, the Concert Band; 78 in the second; 75 in the third band; and 110 in the fourth band, the Beginners' Band.

Membership in the First Band is striven for mightily by these youngsters. Chair positions are awarded on the basis of ability determined by periodic try-outs with intermittent challenges being permitted.

The same (Continued on Page 48)

ORCHESTRA

CLEVELAND, CITY OF ORCHESTRAS

by Robert H. Rimer,
Supvr., Instrumental Music,
Cleveland Public Schools

MISKE, Brown, Tarkanian, Kozak, Rosselli—sounds like a United Nations committee, doesn't it? However, these are not the names of delegates from abroad but names of some of the eighty boys and girls of Cleveland, Ohio who make up the All-City High School Symphony Orchestra.

From late fall into spring the players in the All-High meet each week to study and prepare for performance such orchestral masterpieces as Beethoven's *Coriolanus Overture* and the *Rosenkavalier Waltz* of Richard Strauss. In fair weather and foul (and mid-winter in Cleveland can be exceedingly foul!) the young musicians lug cellos and French horns, fiddles and trumpets to rehearsals on Wednesday evenings at 7:00 o'clock.

Each member of the orchestra is selected by means of an individual audition with the supervisor of instrumental music. Applicants are asked to play scales in various bowings and articulations, a prepared piece (solo or part from their orchestra folio), and to demonstrate their sight reading ability. It is a red letter day for the successful candidates when their names are announced by the school orchestra leader.

Formation of the Cleveland All-High Orchestra is, in a way, a phase of the all-out campaign to promote strings and to popularize orchestra playing that is taking place throughout the Nation. It is well known that both Cleveland and Cincinnati support nationally (Continued on Page 50)

CHORAL

THE MUSICAL REVUE IN STUDENT LIFE

by William John Peterman,
Head, Music Department
New Trier High School,
Winnetka, Illinois.

THE FOLLOWING is a plan for an all-school, non-departmental musical production, including all interested students, no matter how little or great their talents. There is no better way to indicate a procedure for such an event than to relate an actual experience. At the time of the establishment of the event described there was a need to find some type of activity drawing students from all departments. It was agreed that some sort of music-drama festival production might supply the answer. To assure all-school participation, the student body, represented by a governing board, was given charge of the formulation of procedures and working plans. A member of the music faculty was appointed General Director assisted by two student co-chairmen.

A plan was developed to present an annual revue written and produced by students, staff and faculty. Though the production was to be principally managed and executed by students, staff and faculty personnel were to be asked for assistance as desired. To bring the idea to the student body, use was made not only of the school publications, but of a series of informal gatherings. These were held one year before the presentation of the first revue so that all interested persons would have sufficient time to create material for the show and also to create student support. Local clubs were briefed so that community interest and enthusiasm might be aroused. (Continued on Page 39)



Joseph Levine (l.) with Carlos Estrada, composer and Director, National Cons. of Music, Montevideo

podium perils south of the border

There was more than musical excitement on the recent Central and South American tour of the Ballet Theatre of New York City

by JOSEPH LEVINE, musical director of the company

THE BANANA GROVES of Costa Rica and Guayàquil seem romantic enough settings for performances of "Les Sylphides" and "Swan Lake." The unlikely prospect of ever playing there suddenly brightened in the summer of 1955 when the United States Government, through the American National Theatre and Academy and the International Exchange Program, arranged for Miss Lucia Chase and her Ballet Theatre to go on a five months goodwill tour of Central and South America.

Miss Chase, who for the past fifteen years has been furthering the cause of American ballet from Vancouver to Vienna, had some tough problems to solve on this proposed jaunt. Just the technical headaches of transporting tons of scenery, costumes, and music over the Andes mountains and the Amazon jungles were overwhelming.

My position as musical director of the Ballet Theatre promised to be a nerve-wracking job on this trip. It meant that I would have to train and conduct a different orchestra in each city we played. Our repertoire is a large one, and relies heavily on such modern scores as Leonard Bernstein's "Fancy Free," Morton Gould's "Fall River Legend" and "Interplay," Aaron Copland's "Billy the Kid" and "Rodeo." It requires not only extreme virtuosity on the part of the orchestra but also a certain familiarity with the modern idiom. Of the classics there were not only "Giselle," "Swan Lake" and "Les Sylphides," but also Delius' symphonic "Romeo and Juliet," Tchaikovsky's "Theme and Variations" and his "Trio in A minor," Schoenberg's "Verklärte Nacht" ("Pillar of Fire"), and the "Poème" of Chausson ("Jardin aux Lilas"). How we were to do them in places where my South American friends insisted there were only bongo drums was something that required a great deal of faith and hope.

Mexico City is tourist paradise to many Americans, and it meant, in addition, our first plunge into the back-

stage of the Spanish-speaking world. The impressive Palacio de Bellas Artes was the ideal theatre in which to inaugurate our good will tour. In this magnificent edifice we found all the conditions which are necessary for a troupe the size of ours to function properly. The stage was large and the wood of the floor in good condition. This is, in effect, the dancer's instrument and upon it depends much of the quality of the performance. The theatrical staff was highly organized and efficient in the performance of its duties. As for my particular musical problems, I had the Orquesta Sinfonica Nacional to aid me in the pit. This was the orchestra which had been trained by Carlos Chavez, no longer in command, as he is devoting almost all his time to composition. The Orquesta Sinfonica was also my first encounter with state subsidized orchestras of South America. Their rules and regulations were firmly set, and everything was governed quite bureaucratically. I felt they gave me their full co-operation and was very happy with the resulting performances. We played to good houses and received wonderful press coverage. There was much interest in the appearance of Anthony Tudor who danced with us in his "Jardin aux Lilas" and "Pillar of Fire," appearing together with ballerina Nora Kaye and Hugh Laing in the parts they created originally. Mr. Tudor was with the company to choreograph a new ballet for our coming season. One of the most successfully received ballets was "The Combat" starring Lupe Serrano and John Kriza.

The altitude disturbed us more than we had expected. Oxygen tanks were set up in the wings for the dancers, but even so one memorable night all four *Cygnettes* in "Swan Lake" passed out after completing their difficult dance.

Midway in our season the director of the Bellas Artes, Señor Alvarez Ocosta, gave a reception for the ballet company. It was held in the (Continued on Page 58)

Andante

(from Sonata in G major, K. 283)

W. A. MOZART
edited by Nathan Broder

Andante

The musical score is written for piano and consists of 11 measures. It begins with a piano introduction marked 'p'. The right hand features a trill (tr) in the first measure. The left hand has a steady eighth-note accompaniment. The melody is characterized by grace notes and trills. The score includes dynamic markings (p, f, decresc.), articulation (tr), and repeat signs with first and second endings.

(15)

f *p*

(17)

f *p*

(20)

f *p* *f* *p* *f* *p*

tr

(23)

p *p* *p*

tr

(26)

f *p*

tr

(29)

tr

f

decrease.

p

(32)

f

p

(34)

f

p

tr

f

(36)

1.

p

f

(37)

2.

p

f

p

* Autograph:

Day's End

This lovely, quiet song makes a strongly colored modulation from measures 11 to 14. Then, at measure 23, a section of indeterminate key begins which is more emotionally intense. Here a slight agitation is brought about by the strangeness of key which does not become restful until the first melody returns at measure 34.

GARDNER READ
edited by Isadore Freed

Dreamily (♩=about 42)

p singing

PIANO

pp

Ped. simile

hold back

a tempo

(23) *p* a little more motion

mp singing

mf

First system of musical notation. The right hand features a series of chords and eighth-note patterns. The left hand has a few notes, including a half note with a sharp sign. Dynamics include *mp* and *f*.

Second system of musical notation. The right hand continues with chords and eighth notes. The left hand has a half note with a flat sign. Dynamics include *p* hold back a little, *mp*, *pp*, and *pp*. A circled number 34 is present with the text "As at first *p* singing".

Third system of musical notation. The right hand continues with chords and eighth notes. The left hand has a half note with a sharp sign. Dynamics include *pp*.

Fourth system of musical notation. The right hand continues with chords and eighth notes. The left hand has a half note with a sharp sign. Dynamics include *sudden p*, *hold back*, *p* slower until end, and *pp*.

Fifth system of musical notation. The right hand continues with chords and eighth notes. The left hand has a half note with a sharp sign. Dynamics include *pp* and *ppp*.

Barcarolle

(from "Tales of Hoffmann")

JACQUES OFFENBACH
arr. by Denes Agay

Andantino

cantabile

mp

Ped. simile

Ped. simile

Ped. simile

Ped. simile

Ped. simile

più f

First system of musical notation, piano and treble staves. The piano part features a series of chords and single notes, while the treble part has a melodic line with slurs and ties.

Second system of musical notation, piano and treble staves. The piano part includes a *rit.* marking and a *mp* dynamic. The treble part has a *a tempo* marking and a triplet of eighth notes. The system concludes with the instruction *Ped. simile*.

Third system of musical notation, piano and treble staves. The piano part features a triplet of eighth notes. The system concludes with the instruction *Ped. simile*.

Fourth system of musical notation, piano and treble staves. The piano part includes a *mf* dynamic and a triplet of eighth notes. The system concludes with the instruction *Ped. simile*.

Fifth system of musical notation, piano and treble staves. The piano part includes a *f* dynamic and a triplet of eighth notes. The system concludes with the instruction *poco rit.*

Sixth system of musical notation, piano and treble staves. The piano part includes a *p a tempo* marking and a *dim. sempre* instruction. The treble part has a *pp* dynamic and a *rit.* marking. The system concludes with the instruction *Ped. simile*.

Andante Con Moto

(From Symphony No. 5)

Sw. 8' & 4'

Gt. Melodia, Dulciana & Diapason

Ped. Bourdon & Gedeckt

4# (10) 00 2433 332

4# (10) 00 5633 211

FRANZ SCHUBERT

Gt.

F (5) *mf*

Ped. 5-3

Sw.

F (5) *mp*

Gt.

G (7) *mf*

The image displays a page of musical notation, likely a piano etude, consisting of four systems of staves. Each system typically includes a treble staff, a bass staff, and a lower bass staff. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features various musical symbols, including notes, rests, and dynamic markings such as *f* (forte), *p* (piano), and *mp* (mezzo-piano). The first system shows a complex melodic line in the treble staff and a more rhythmic bass line. The second system introduces a new melodic line in the treble staff, marked with *f*, and a bass line marked with *p*. The third system continues the melodic development in the treble staff, marked with *mp*, and the bass line. The fourth system concludes the page with a final melodic line in the treble staff and a bass line. The notation is clear and well-organized, typical of a professional musical score.

Più mosso

Ct.

First system of the musical score for 'Più mosso'. It features a vocal line (Ct.) and a piano accompaniment. The piano part includes a box labeled 'A# (10) mf' and a fermata over a measure. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

Second system of the musical score for 'Più mosso'. It continues the vocal and piano parts. The piano part features a fermata over a measure. The key signature remains two flats, and the time signature is 4/4.

Third system of the musical score for 'Più mosso'. It includes a 'rit.' (ritardando) marking in the piano part. The system concludes with a fermata over a measure. The key signature is two flats, and the time signature is 4/4.

Tempo I

Gt.

Fourth system of the musical score for 'Tempo I'. It features a guitar line (Gt.) and a piano accompaniment. The piano part includes a box labeled 'F (5) mf'. The key signature is two flats, and the time signature is 4/4.

Sw.

p (5)

This system contains three staves. The top staff has a melodic line with a 'Sw.' (Swell) marking and a crescendo hairpin. The middle staff has a bass line with a circled 'F' and '(5)' marking. The bottom staff is a lower bass line. The key signature has two flats.

Reduce Sw.

Gt. Salicional & St. Flute

mp

F (3)

reduce Ped.

This system contains three staves. The top staff has a melodic line with a 'Reduce Sw.' marking and a crescendo hairpin. The middle staff has a bass line with a box containing 'F' and '(3)' marking. The bottom staff has a lower bass line. The key signature has two flats.

This system contains three staves. The top staff has a melodic line with a long slur. The middle staff has a bass line with a long slur. The bottom staff has a lower bass line. The key signature has two flats.

Slower

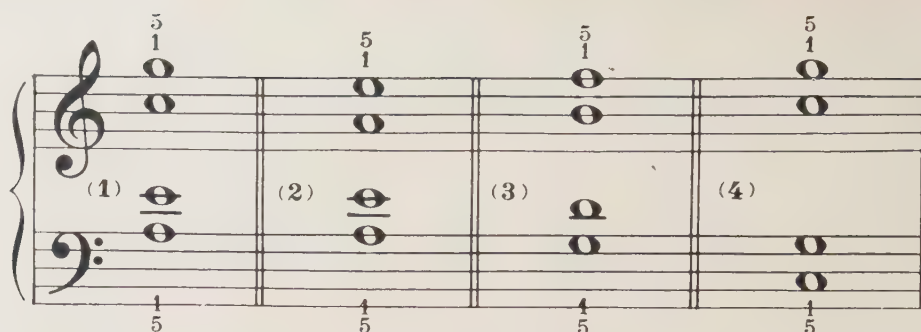
p

rit. *pp*

This system contains three staves. The top staff has a melodic line with a 'Slower' marking and a crescendo hairpin. The middle staff has a bass line with a 'p' marking and a crescendo hairpin. The bottom staff has a lower bass line. The key signature has two flats.

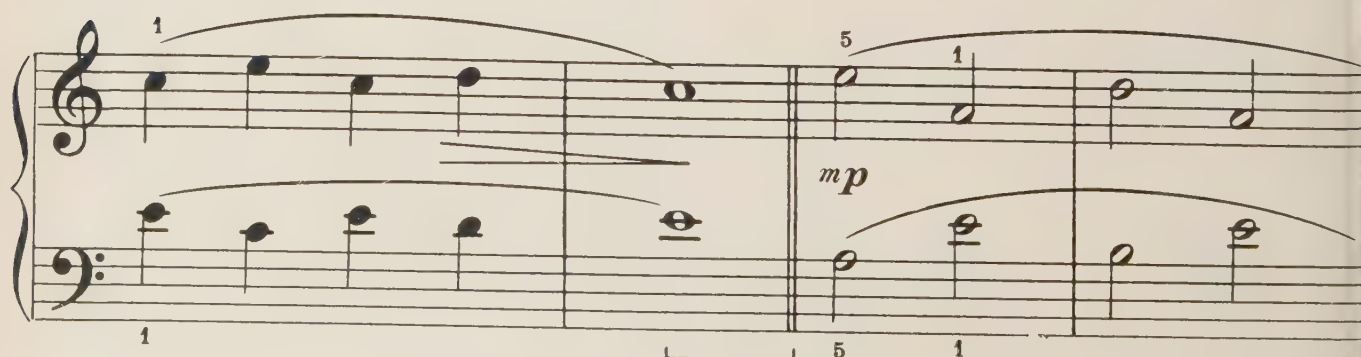
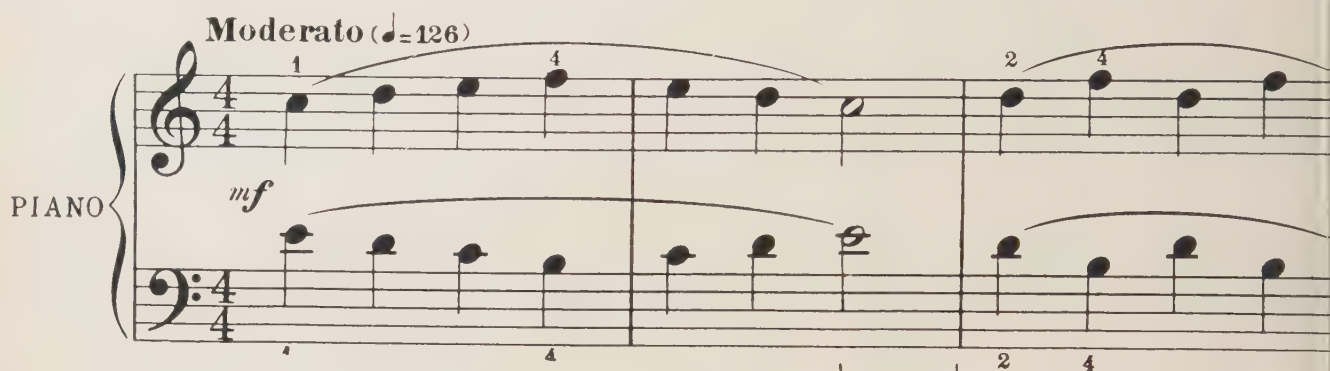
In a Contrary Mood

Grade 1½



Study in contrary motion; legato phrasing.

GEORGE ANSO



First system of musical notation. The treble staff contains a melodic line with a slur over the first two measures, a fermata on the third measure, and a slur over the next two measures. The bass staff contains a harmonic line with a slur over the first two measures, a fermata on the third measure, and a slur over the next two measures. The word *poco* is written above the bass staff in the third measure, *a* in the fourth measure, and *poco* in the fifth measure. Fingerings 2 and 1 are indicated above the treble staff in the second and third measures respectively.

Second system of musical notation. The treble staff contains a melodic line with a slur over the first two measures, a fermata on the third measure, and a slur over the next two measures. The bass staff contains a harmonic line with a slur over the first two measures, a fermata on the third measure, and a slur over the next two measures. The word *cresc.* is written above the bass staff in the first measure, *f* in the second measure, and *mf* in the third measure. Fingerings 5, 1, 5, 1, 5, 1 are indicated above the treble staff in the first, second, and third measures respectively. A bracket under the bass staff groups the first three measures.

Third system of musical notation. The treble staff contains a melodic line with a slur over the first two measures, a fermata on the third measure, and a slur over the next two measures. The bass staff contains a harmonic line with a slur over the first two measures, a fermata on the third measure, and a slur over the next two measures. A bracket under the bass staff groups the last two measures.

Fourth system of musical notation. The treble staff contains a melodic line with a slur over the first two measures, a fermata on the third measure, and a slur over the next two measures. The bass staff contains a harmonic line with a slur over the first two measures, a fermata on the third measure, and a slur over the next two measures. The word *f* is written above the bass staff in the first measure, and *p* in the third measure. Fingerings 5, 1, 5, 1 are indicated above the treble staff in the third and fourth measures respectively. A bracket under the bass staff groups the last two measures.

In Licorice Candy Land

BOBBS TRAVIS

In a gay mood

Piano

1 2 3 4 1

mf

p

1 4 3 2

1

mf

1 2 3 4 3 1

3 2 4 1

mf

p

1

2 3 2 1

mf

3 1 2 1

3 4 3 1

p *f*

1 2 3 2 1

4 1

First system of musical notation. The treble clef staff contains a melodic line with notes G#4, A#4, B4, C#5, and D5. The bass clef staff contains a single note G#3. Fingerings are indicated by numbers 1, 2, 1, 2, 4, 2, 3, and 1 above the treble staff. A slur connects the first two measures of the bass staff. The third measure of the bass staff contains a note G#3 with the instruction *dim.* below it.

Second system of musical notation. The treble clef staff contains a melodic line with notes G#4, A#4, B4, C#5, and D5. The bass clef staff contains a single note G#3. The first measure of the bass staff is marked *mf*. The second measure of the bass staff is marked *p*. A slur connects the first two measures of the bass staff.

Third system of musical notation. The treble clef staff contains a melodic line with notes G#4, A#4, B4, C#5, and D5. The bass clef staff contains a single note G#3. The first measure of the bass staff is marked *mf*. The second measure of the bass staff is marked *p*. A slur connects the first two measures of the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with notes G#4, A#4, B4, C#5, and D5. The bass clef staff contains a single note G#3. The first measure of the bass staff is marked *mf*. The second measure of the bass staff is marked *p*. A slur connects the first two measures of the bass staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with notes G#4, A#4, B4, C#5, and D5. The bass clef staff contains a single note G#3. The first measure of the bass staff is marked *mf*. The second measure of the bass staff is marked *p*. A slur connects the first two measures of the bass staff.

Railroad Boogie

What would a collection of American music be without at least one Boogie number? Here is one I wrote for your entertainment, -- have fun! The left hand has a steady, pounding beat like a railroad train, while the right hand has sharply accented syncopated rhythms against it.

With a good beat, vigorously

ELIE SIEGMEISTER

The musical score for "Railroad Boogie" is written for piano in 2 $\frac{7}{8}$ time. It consists of four systems of music. The left hand (bass clef) provides a steady, pounding bass line, while the right hand (treble clef) plays syncopated rhythms. The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f* (forte) and *non legato*. The piece concludes with a final cadence in the right hand.

IN STUDENT LIFE

(Continued from Page 21)

A board was appointed to manage the general supervision. Board members were appointed to the key positions as Production Chairmen (set design and construction, lighting, make-up, wardrobe), Production Chairmen (publicity, program, tickets), Musical Director, Choreographer, and Business Manager. These people met regularly with the General Director and Co-chairmen; subsequently they were chosen each year upon merit of performance in the pre-

ceding production. Board members chose other committee chairmen, these chairmen choosing their own committee members. Opportunity was provided for talented individuals to proceed up the ladder to managerial positions and leading parts.

A specific schedule was worked out in order to eliminate absenteeism and to allow each person to plan his work in advance. All participants were required to maintain a certain grade average, a rule held in high esteem by the faculty, adding prestige to the students involved.

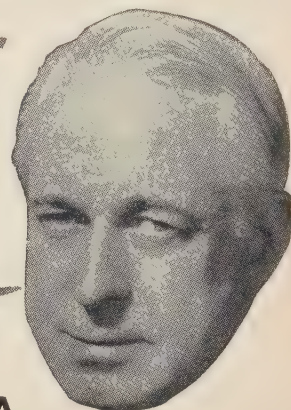
The board used an all-campus contest to find an appropriate title for the annual event. An attractive permanent show name is important; an obvious one

such as "Spring Revue" or "March Frolics" should be avoided in favor of something more individually characteristic.

The show itself should consist of music—preferably show type of music—conducive to the working of simple choreography and dance routines. The music can be short, such as a regular standard ballad, or more extended so that it can be sung, danced, and routinized in what is called a "production number." In this way, the more advanced music students can be given an outlet for their major endeavors. A staged ballad should not run longer than three to four minutes sung either

(Continued on Page 42)

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Inventory Time for the Organist

by Alexander McCurdy



A PRACTICE of the business world which organists might do well to emulate is that of taking inventory.

At regular intervals, usually once a year, the businessman makes an accounting of stocks on hand, accounts receivable and so forth, in order to determine whether or not his business is in flourishing condition. At such times the prudent businessman asks himself: Did the business show an improvement last year? Or was it merely standing still? Or, even worse, did it deteriorate?

All these are questions which might profitably be asked of himself by an organist. At regular intervals the organist ought to take stock of himself and his work. He should ask himself whether he is improving his technique and broadening his musical horizons, or merely marking time, carrying out his professional duties with nothing more than a sort of routine competence.

Traditionally, the time for inventory taking in the business world is the end of the year. This, however, is a season which finds the organist just finishing his special Christmas music, simultaneously planning musical programs for Easter and inwardly convinced that he will be lucky if he is still alive on May 1st.

Our breathing-spell occurs during the summer months, and now is the time to sit down for a critical examination of our work and our own attitude toward it. Now is the time to accumulate new ideas, to see what others in the organ-playing fraternity are up to.

Summer may give us an opportunity to do what we have not been able to do all winter; namely, to hear a service played by someone else. The other man's playing may suggest a trick or two worth borrowing; or it may, on the other hand, point up careless habits into which we have fallen

and which we resolve to avoid in the future. In either case, it is wonderful how one's perspective is restored by hearing organ music from the audience instead of from the console.

Not only that; summer is the time when leisure permits organists to get together for the exchange of ideas and for the most delightful of all forms of conversation, talking shop.

One of the most interesting and stimulating conventions in the history of the American Guild of Organists has just taken place in New York City. The convention was well attended; moreover, its influence will not be limited to those who attended, since these, when they go home, will probably spend the rest of the season telling their colleagues what they heard and saw at the convention.

It seemed to me that the convention attained a new high in range and diversity. There were more schools of thought in organ-playing represented, I thought, than ever before. Organ builders, too, were on hand to demonstrate the newest ideas of what constitutes desirable organ tone. Some of us who heard the demonstrations were delighted, and others were scandalized. The overall result was a series of lively, provocative discussions.

A great deal of music was played at the convention. Some of it was new and some of it was old; some was familiar, some unfamiliar; virtually all of it was of high quality. I am sure I am not the only convention visitor who came back with stimulating new ideas for additions to his repertoire.

The American Guild of Organists has set high standards for our profession, and is seeing to it that we live up to them. Under the leadership of S. Lewis Elmer, it is a nationwide influence for fine organ playing.

The A. G. O. convention was only

one among many summer events of interest to organists which are taking place this year. There are many opportunities for summer study, in various parts of the country, and with many aspects of organ-playing and choral conducting included in the curricula.

Dr. John Finley Williamson is offering choirmasters in widely-separated localities an opportunity to see the Westminster Choir College method in action. Dr. Williamson is holding his summer schools in Princeton, N. J., Jamestown, N. D. and Alaska.

Almost as much ground is being covered by George Markey, who is teaching master classes in Princeton and in Bellingham, Wash. The Organ Institute of Andover, Mass. is having one of its finest summer schools, with a faculty which includes Catharine Crozier of Rollins College and André Marchall of Paris.

Sherwood Kains' summer school at Deerwood, N. Y. includes on its distinguished faculty the names of Norman Coke-Jephcott, Virgil Fox, Robert Elmore, Richard Elsasser and Dr. James Allan Dash.

In Philadelphia there is a famous chorus, the "Singing City." Its conductor is Elaine Brown, who also leads the Temple University chorus. This summer, at her farm in the Pennsylvania Dutch country near Philadelphia, Miss Brown is holding a large-scale workshop for choral conductors and organists.

Also in Pennsylvania, at Shawnee-on-Delaware, is located the Fred Waring school, which has helped thousands of organist-choirmasters.

Some of our churches are sponsoring summer schools and workshops on a nationwide scale. The Presbyterian Church, to mention one example, is arranging workshops this summer in various parts of the country. One that deserves special mention is the North Carolina workshop, headed by Lawrence Curry and other capable men, which is covering all phases of organ-playing and choral conducting.

These are just a few of the opportunities available to organists having time and inclination for summer study. Even if other duties prevent us from taking advantage of them, we still can keep our eyes open, look around us and learn from what we see and hear.

It is true that, especially in the large Eastern (*Continued on Page 42*)



Open String vs. Fourth Finger

by Harold Berkley

"When you were discussing Round Bowing in this month's (March) ETUDE you gave as an example an A-major arpeggio in two octaves, first position. . . . Do you have any special reason for the fingering given, fourth finger on the ascending arpeggio and open strings coming down? Of course this brings up the old question of open strings vs. fourth. . . . This has always bothered me, and now I am writing to ask you if you can lay down any rules that will guide me and others."—H. R. C., Illinois.



There are two reasons why I like the fingering given in Ex. A—the arpeggio you wrote about—one of them technical, the other musical. An ascending arpeggio is always more difficult to bow smoothly than a descending arpeggio; the fingering in Ex. A allows the player to take two notes on each string, so that the right arm drops at a uniform rate of speed. If open strings are used in ascending, the bow must drop quickly from the G string to the A and then more slowly from the A to the E. This is not always easy to control; furthermore, it is likely that the one note on the D string—the E—will be slighted and will not sound with the same quality of tone as the other notes.

So much for the technical reason. Musically, the fingering is to be preferred because crossing to an open string usually has a poor effect. There are times when it is unavoidable, but it should be used as rarely as possible.

On the other hand, taking an open string when one is already playing on that string is not at all objectionable—provided always that the open-string note is not a long one.

As you say, here we are right up

against the old, old question of Fourth Finger or Open String. You ask me to lay down some rules for your guidance, and I must answer that I cannot. Suggestions—yes! But rules—No! For with the writing of any rule one would immediately think of half a dozen exceptions. One or two of the suggestions could almost be considered as rules—though not hard-and-fast rules.

The first, and perhaps the strongest suggestion is to avoid crossing to an open string from the half-step below. At any tempo the effect is bad. But it cannot always be avoided. Play the scale line illustrated in Ex. B, first with the lower fingering and then with the upper. The superiority of the latter is immediately obvious. Play it slow and rapidly: in both the effect of the lower fingering is unpleasant.



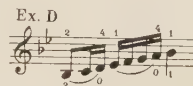
Another strong suggestion: avoid the use of an open string for a prominent melodic note. Nearly every violinist with musical instinct is aware of this, and many of them carry the ban on open strings illogically far. To change strings for one note in order to avoid the open note is an example of what I mean. If the note is too long or too prominent to be played on the open string, then the fingering of the entire passage should be changed. (Obviously this does not apply to elementary pupils playing only in the first position.) Further, in the music of Bach and Handel, and



even Haydn and Mozart, the open strings can be used much more frequently than in Romantic music. As an example, take the first measure of the Handel D major Sonata, Ex. C.

The upper fingering is infinitely preferable tonally, in spite of the two open notes, for these do not seem out of place in this coolly classical music. The lower fingering, often used by those to whom open strings are anathema, comes off second best because it uses three different strings for the four notes—a variety of tone color not in keeping with the music. But try playing the long E on the open string! The effect is deplorable.

I remarked above that it is usually better not to cross to an open string. That is true, but if the alternative is to cross strings on a half-step, then the point is debatable. For example, the scale of B-flat major Ex. D.



At a rapid tempo there is little to choose, musically, between the two fingerings, although the upper is more difficult technically. But at a slow or moderately slow tempo the musical effect of the upper fingering is decidedly inferior, because each string crossing is made on a half-step.

At one time, not so long ago, it was the rule to cross strings on the beat in running passages. See Ex. E, from the Kreisler Rigaudon.



Nowadays it is felt that the coincidence of the rhythmic pulse with the change of string creates a sense of "bumpiness" in the mind and ear of the listener and the trend now is toward changing strings off the beat. In Ex. E, the lower fingering is the more modern. Notice the half-step between the lower D and the C sharp—the fourth finger is better on the D than the open string.

(Continued on Page 42)

THE MUSICAL REVUE IN STUDENT LIFE

(Continued from Page 39)

as a duet or solo. Production numbers involving lead singers, dancing chorus, and singing chorus can take six to eight minutes or longer if the interest is high and quality good. These numbers can be done as elaborately as the school, talent, stage, etc., permit. Accompaniment can be provided by an orchestra if it is a good one, or preferably by two pianos. This two-piano team can rehearse along with the show adding to the unification of the performance. Three or four ballads (perhaps reprised during the show) and five or six strategically placed production numbers are sufficient. Quality as to initial material and staging is of the utmost importance. It is disastrous to a show's success to have several excellent parts and then drop to poor material. Choral parts can be as elaborate or simple as talent permits—in unison, two-part (melody and counter-melody), four or even eight parts.

In addition to music and dance, the show should be interwoven with witty, clever dialogue. This may take the form of short skits involving three or four persons, or monologues. The material must be clever and within the realm and thinking of the audience, always remembering those both associated and non-associated with the school and immediate community. The sketches should all be in good taste, never using questionable material. No college, university, or high school production should advocate profanity or suggestive behavior by producing it on the stage in the name of the school.

Almost any material can be used with any theme in a show providing it is placed in an appropriate setting and given a significant sub-title. After the material is chosen, auditions can be scheduled for all the members of the cast. These auditions should be held about three months before the actual performance so that those who are accepted can plan their time and choose their activities well in advance. At the time of acceptance, a printed rehearsal schedule should be given to all members of the production so that they may know how to fit this activity into their total school situation. Other faculty and administrative members will also appreciate knowing what the plans of the organization might be. Students not accepted for the cast should be placed in some other phase of the show where their talents can be used. Auditions often uncover specialty acts which can be placed in the show.

After the show material and cast have been selected, the stage book is compiled, consisting of names of cast, lyrics, music, dialogue, stage sets, wardrobe

design, rehearsal schedule, progress listing, committees, etc. This book is a master copy of the entire show, used throughout the compiling, rehearsing, and performance. The board uses this book along with the director at rehearsals and committee meetings. After several shows have been presented, the general plan of rehearsals (4-5 weeks only), publicity releases, number and types of community appearances, try-out procedures, etc., can be set up so that a permanent working plan can be accepted and followed.

When the entire show personnel has been decided upon, a mass meeting of all participants is important, at which time the Co-chairmen and Director can discuss policies, rehearsal plans, ticket sale schemes, class attendance, faculty-student-show relationships, and community interest. The main ideas to emphasize are: the value of working together for a common goal; individual responsibility for specific tasks; opportunity for advancement; the fun and pleasure derived from a common effort well done. The aim is a good performance, but more than that, a closer bond amongst students and between school and community.

Rehearsals, construction, promotion, design, etc., should be going on all at once under limited time and controlled direction of Chairmen and Director. Through thoughtful thorough planning, a minimum amount of time can be given by each individual toward the total effort. This planning will be greatly appreciated by the student and faculty members alike. All phases of the show under progress at one time should be events of both pleasure and hard work, achievement and learning. It is important that rehearsals begin and end on time, each rehearsal planned well in advance; the participants should know at all times what they are doing and how they fit into the total pattern. The quality of performance of an individual in or out of the cast will be reflected in the job he does in his academic work; the whole experience of an all-school production can be a valuable contribution to student life providing the show has goals other than to hear the applause after the curtain goes up.

The week of the performance should be one of enjoyment and can be if the show has been well organized. A "run through" of the show adding scenery, lighting, orchestra, and wardrobe can be done each day. Strict performance rules regarding dressing rooms, stage, and before- and after-theater attitudes should be discussed and understood. Students should accept the fact that the show is a "fun job" to be done after the

completion of a working period. The success of the production will be magnified if those concerned with the undertaking will accept their school and social responsibilities without involving the show.

When the curtain goes down each person connected with the show should be able to say to himself, "I have done my part to the best of my ability, I have learned from this experience of group participation, and I have enjoyed working with others toward an attainable common goal!"

The writer watched this type of activity grow from two performances per week to six, tryouts increase from 35 to 285, audience attendance from 400 to 2500, a deficit change to a profit, alumni returns greater at show time than at homecoming—and all this in a school of 500 and in a community of less than 5000. It is a thrilling experience and the development of a tradition which will always live in the hearts of many and linger in the memories of others.

THE END

INVENTORY TIME FOR ORGANISTS

(Continued from Page 40)

cities, many churches curtail their programs during the summer. Many parishioners are on vacation; and for one reason or another, congregations do fall off. Some churches combine their activities or suspend them entirely. A service is usually taking place somewhere or other, though, from which the attentive visitor may be able to derive helpful ideas.

Above all, summer is the time to plan ahead. Once the season begins the organist is too busy to look far beyond next week's offertory. Now is our chance to review last year's musical program, and to devise ways of making next year's music even better.

OPEN STRING VS. FOURTH FINGER

(Continued from Page 41)

In rapid, legato, ascending passages it is always advisable to take fourth-space E with the fourth finger, the open string having a disturbing tendency to whistle when used in such a passage. See Ex. F, from the third movement of the Mendelssohn Concerto.

Ex. F



You will see that there are several factors to consider when deciding for or against the open string. When musical value is balanced against technical expediency, the former, other things being equal, should have the most weight.



Studio forum

TEACHER'S ROUNDTABLE

Maurice Dumesnil

Basic Teaching Problems

According to Rudolph Ganz—and I concur wholeheartedly in his opinion—the main teaching problem confronting teachers is . . . the “hand.” This particular point was discussed at length during a Forum held at the fifth annual Piano Conference of the Chicago Musical College of Roosevelt University, and it brought forth a number of sidelights which too often are neglected or misunderstood by the profession.

The hand, indeed, plays the main rôle in anything that concerns a pianistic performance. Therefore, shouldn't every teacher make a careful study of each pupil, so as to be able to prescribe the suitable exercises, fingerings, positions that will facilitate that performance and make it better from every angle? It is obvious that no two students have identical hands. Width, length and size of the fingers, structure, flexibility, even muscular strength are inborn. But they can be developed, rectified, improved, by specially selected—sometimes invented—drills applying to each case. Here is where the teacher's part becomes all-important. Results will be attained in relation to his scrutinizing accuracy.

Regarding fingerings: they are correlated with the above. One great mistake on a teacher's part is to impose on every pupil the fingerings marked by the editor. Let's take ten different editions of the same piece, and we will find the fingerings at variance in most passages. They were devised by the editor himself. We mentioned several editions in which they are sometimes “fantastic,” to say the least (Joseffy, von Bülow, for example). When a teacher decides to use a piece new to him, or previously unstudied by him, he should examine every passage and find out how many fingerings are possible; then, hold them in reserve and try them all on the

(Continued on Page 47)

VIOLIN QUESTIONS

Harold Berkley

Difficult to Advise

Miss I. F., North Carolina. I can appreciate your problem, but am afraid I can do little to solve it. You might approach the violin faculty at Chapel Hill, which I think is not too far from you. More than that I cannot say, since I am not acquainted with the violin teachers in your part of the country.

Stass or Stoss

T/Sgt F. E. S., New York. In the books at my disposal I can find no reference to a maker named *Bernarcus Stass*, but there was a *Bernardus Stoss* who was making violins in Vienna around 1837. Perhaps you misread the label. With makers of this type so much depends on the workmanship and condition of the instrument. Stoss, as it so happens, was an uneven maker, some of his violins being worth as much as \$350 while others are hardly worth \$100. An expert would have to have your violin in his hands before he could appraise it conscientiously.

Viola Study Material

Mrs. J. R. M., Mississippi. There is a great deal more music now available for viola than there was twenty years ago. In the study field, the violin etudes of Kayser, Mazas, Kreutzer, and the Caprices of Rode are all easily obtainable. If you want more difficult studies, those of Dont (Op. 35) and Gaviniés are available. There is a great deal of music to be had for viola and piano, of which the following list is a good cross section: *Old Irish Air*, arr. by Tertis (easy); Sonata in G, Corelli; Sonata in C, Handel; Sonata No. 6, Handel-Shore; Sonata in G minor, Handel-Katims; Passacaglia, Rebecca Clarke; *Meditation and Processional*, Ernest Bloch; Concerto in G major, Boccherini; Notturmo, Beethoven-Beck; *Ciaccona*, Vitali-Bailly. (Continued on Page 53)

ORGAN AND CHOIR QUESTIONS

Frederick Phillips

(1) Please suggest a rule for the length of time between verses of hymns. Usually I hold the last chord its full time plus one-half measure over, then rest one count. Is this incorrect? I have used the Stainer Organ Method, but have not studied under a teacher.

(2) Please give me the best substitutes for Clarinet, Gamba (for which I have been using Octave 4' and Flute 8') Vox Celeste, Vox Humana, and Trumpet—based on specifications enclosed marked #1.

(3) How can I electrify a reed organ built on the suction plan?

(4) Of the String, Diapason, Reed and Flute divisions, how would the following stops be classified—Choralbass, Lieblich 16', Unda Maris and Salicional?

B. G. K.—S. C.

(1) Following a mathematical plan, your practice would be about right, though the meter and rhythm of a hymn would have a bearing on the rigidity of such a plan. The writer rather leans to the idea of flexibility, and would allow just an unhurried pause of a “natural” duration, giving the congregation time to take an easy breath preparatory to a good attack on the next verse. The general spirit of the hymn will suggest the suitable time element, and the more natural the pause is made the better the effect. By all means allow the equivalent of one count (or even more if it seems desirable) as a complete break before starting the following verse.

(2) Actually we doubt if anything like exact reproductions of the stops named can be made from the stop list submitted. The following suggestions are made merely for “try-out” purposes—with a good bit of imagination they may just possibly make the grade:

(Continued on Page 53)

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the ACCORDION

by **Theresa Costello**

POSSIBILITIES for ACCORDION IN SMALL COMBINATIONS

by **CHARLES MAGNANTE**

MANY MUSIC STUDENTS now studying the accordion with an eye to entering the professional field often ask what qualifications are needed for such a position, particularly in relation to playing in small combinations. For the best qualified advice on this subject, I interviewed Charles Magnante, topnotch artist in the industry for the last thirty years and well experienced in radio and television work. Mr. Magnante has had great experience playing with well known orchestras and recently was featured on the Jack Berch program with The Magnante Trio. When I asked how it came about that he was employed by orchestras as far back as twenty-five years ago, at a time when the accordion was little recognized, he recalled significantly, "It wasn't easy."

Here in a nutshell is the advice and suggestions of a personality who perhaps has done more than anyone else in the field to bring to the accordion its proper recognition.

"Twenty-five years ago," he began, "it was rare to find an accordion in an orchestra or in small combinations of three or four different instruments. At that time, when radio was just about getting popular, there were two orchestra leaders who realized the potential of the accordion with its novel coloring, as a great addition to the orchestra—Paul Whiteman who used the late Mario Perry, and the recently deceased B. A. Rolfe, who employed me in the Lucky Strike Orchestra.

"Even as a young student, it was my greatest desire someday to plant the accordion in the modern orchestra. At that time my two brothers were studying clarinet and saxophone and it was quite disappointing to me to see them playing in the student orchestra while I had to be content with just playing at home alone. It was suggested by my brother's teacher that I give up my accordion if I ever wanted to play in the orchestra and take up some other instruction. This only served to make me work harder in accomplishing what

I had set out to do.

"I realized at the very start that a complete, thorough musical background, including theory, harmony and mastery of my instrument, was a 'must' if I wanted to reach this goal. Such mastery can be attained only through the conscientious study of the classics and the many fine studies that are available.

"Next in importance is sight-reading. I devoted fifteen minutes a day to this subject. I bought every available folio of the current popular tunes, plus stock orchestrations, in order to familiarize myself with reading the violin and piano parts. I would start my daily practice this way, the reason being that while I was developing my sight-reading, my technique was being warmed up at the same time. Incidentally, when working on sight-reading, it is best to pick selections that are not too difficult and try to play them through from beginning to end without changing the tempo, regardless of how many mistakes are made at the first reading. Before reading them a second time, the measures that gave trouble the first time may be given special attention.

"The next qualification is ear-training. Playing 'by ear', which takes in improvising (faking), is one of the greatest assets for an accordionist aspiring to combo work. With some it is a natural gift to have perfect pitch and certainly this is a help in ear-training. With many who have relative pitch, the ear can be developed to a highly accurate degree. To aid in this I recommend the following procedure: at least once a day, preferably when other studies are completed, select a familiar tune that you have never played before. Begin in the key of C and try to play the melody. Use the left hand for accompaniment. If it is easier to add the chords to the right hand, do so right from the start.

"Next change the key, say to Eb, and play through the same selection. Then try the keys of F and G. Another helpful suggestion is to play the same number (melody only), with just the use of one finger, for instance the second finger, for the entire selection. This trick will really sharpen the ear. Finally, try to improvise an individual pattern of runs and tricks on the chord structure of the same selection without playing the melody. Remember constantly to change the key throughout these studies, other-

wise you will find yourself playing from memory, and this will not develop the ear.

"A study of recordings of popular jazz accordionists, modern dance orchestras, and leading jazz artists on clarinet, saxophone and piano, will help in bringing out one's own individual jazz style.

"It is a little more difficult to score an accordion part in a large modern jazz orchestra of fifteen or twenty men, than to spot the accordion as soloist for eight or sixteen bars. I feel that this is due to the fact that the arrangers are not quite aware of the various color combinations that an accordion can produce. I am sure that some day it will be scored as a basic instrument in a woodwind section to produce added color for the section.

"The Latin-American orchestras are aware of the importance of the accordion and are making excellent use of it. However, in small combos of three, four, or five men, the accordion assumes an important rôle and a new sound in modern playing is being developed and accepted. The accordion, being a relatively new instrument, will find its place more readily in newly formed combinations and will eventually be recognized as a standard orchestral instrument.

"Arranging for a small combination containing an accordion is most important and offers unlimited range in producing novel effects and coloring. Usually this task is shouldered by the accordionist and it is the musical arrangement and routines produced that will decide the success of the group.

"Here are suggestions for various instrumental combinations: accordion, guitar and string bass, for easy listening; accordion, saxophone and string bass, for a little livelier audience; accordion, saxophone or clarinet and drums, with the accordion using an amplifier to bring out a good deep bass—this for dance parties.

"For quartets, I suggest accordion, clarinet, guitar and string bass; or accordion, clarinet, guitar and vibraphone, with the accordion amplified for deep bass.

"These combinations have been successful. The expanding field of accordion playing holds a great future for young, talented, ambitious players."

NEW RECORDS

(Continued from Page 18)

Galliera and the Philharmonia Orchestra.

This, the 13th or 14th recorded performance, is one of the best in terms of the piano playing and recording. Arrau produces a vigorous yet poetic account of all the florid passages, and

in the slow movement he comes as close as anyone to capturing the elusive, brooding question and answer dialogue. An added incentive is the fact that he uses Beethoven cadenzas.

One cannot say much for Galliera. He is there, most of the time, and the Philharmonia Orchestra produces its lustrous sound. The piano is well-recorded though sometimes it becomes thin. (Angel 35300)

—Arthur Darack

Folk Songs of the Frontier: The Roger Wagner Choral

The contents of this record are as smooth and polished in performance as the glossy verichrome cowboy picture that adorns the jacket in which they are presented. But in their glamorized Hollywood harmonizations and stylized interpretations these hardy American folk songs have been brutally emasculated. In the process of transplanting them from their natural setting of the wind swept plains to the pseudo-sophisticated atmosphere of the concert hall and recording studio they have lost that virile pioneer spirit which is their most distinguishing characteristic. Sentiments have been sentimentalized and the ultra-refined vocal quality of the ensemble has rendered these songs soft. The

"original settings" of Roger Wagner and Salli Terri with accompaniments and obbligatos of folk instruments are most ingenious but one questions their appropriateness. Folk music is by its very nature public domain and subject to constant change and variation. However, music lovers who recognize the beauty of this material in its simple native form are resentful of the commercial invasion of the folk field. Among the old favorites included on the record are *O, Bury me not on the Lone Prairie*, *The Old Chisholm Trail*, *Home on the Range*, and *Goodbye, Old Paint*. (Capitol P-8332)

—Willard Rhodes

Dances Transcribed for Four Pianos by Marga Richter. (Selections by Benjamin, Copland, Fauré, Fernandez, Hovhaness, Jacoby, Kabalevsky, Lecuona, Mussorgsky, Offenbach, Shostakovich, Weill.) The Manhattan Piano Quartet (Lawrence Krueger, William Blankfort, Elizabeth Olsen, Marga Richter).

One cannot deny the neatness, crispness, and somewhat tinny brilliancy of these performances, and of the clever arrangements which they present. This said, however, one cannot withhold some serious questions as to the artistic purpose of (Continued on Page 51)

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excelled Ives in the use of new and original rhythms). We find polyharmony, polytonality, atonality and tonality, for Ives believed that all methods of composition were good if the composer had anything really worth while to say; we find tunes of old hymns used as themes and re-vitalized; folk tunes and popular songs such as *I Won't go Home Until Morning*, *Good Night Ladies*, *Old Black Joe*, *Columbia*, *the Gem of the Ocean*, etc., interwoven, contrasted and used in most ingenious and humorous ways. One might say that in Ives' music, as in life, "there is never a dull moment," for he believed in constant change and variety both in the emotional content of his work as well as in his technical means of expression. As mentioned before, one unique way of achieving this variety and vitality was to let the individual players use their own feelings as to how certain passages were to be played, thus guaranteeing that the same composition could never be heard twice in the same way.

Picturesque Titles

The titles of some of his smaller compositions give us pictures of the New England scene, its landscape and its soul, and the part that "Yankee" tradition played in helping to formulate his manner of musical expression: *Putnam's Camp*, *The Housatonic at Stockbridge*, *Decoration Day*, *Fourth of July*, *Washington's Birthday*, *Lincoln the Great Commoner*, *The Masses*, *An Election*.

He also wrote about one hundred and fifty songs on texts from every source—classical, romantic, German, American, English, as well as poems of Mrs. Ives and words of his own. He compiled one hundred and fourteen of these into a book of songs which he published privately. The songs give a comprehensive idea of his evolution as a composer, and rank with the best song literature of the world.

There is more to the work of Ives than mere method or outward beauty. Its most important aspect is a deeply moving spirituality, a philosophical contemplation of God and man. Material methods become obsolete, but great thinking always remains, and deep spiritual thinking is the basis of his music.

Let us look into this side of his work as evidenced in the *Concord Sonata* and the *Fourth Symphony*—two of his greatest works. The piano sonata is in four movements; Emerson, Hawthorne, the Alcotts and Thoreau. Ives said that "it was an attempt to present one Person's impression of the spirit of Transcendentalism that is associated in the minds of many with Concord, Mass. of a half-cen-

tury ago. This is undertaken in impressionistic pictures of Emerson and Thoreau, a sketch of the Alcotts and a scherzo to reflect a lighter quality which is often found in that fantastic side of Hawthorne. The first and last movements do not aim to give any program of the life, or of any particular work of either Emerson or Thoreau but rather composite pictures or impressions."

We now come to the *Fourth Symphony*, which is the culmination of Ives' greatness. We find him here at the peak of his poetic and philosophical thinking. The following from an article by Henry Bellamann gives a splendid analysis of the religious element found in the work. "The esthetic program of the work is that of the searching questions of what and why, which the spirit of man asks of life. This is particularly the sense of the prelude. The three succeeding movements are the diverse answers in which existence replies.

"The scherzo is not a scherzo in the accepted sense but rather a comedy in which an exciting, easy worldly progress through life is contrasted with the trials of the Pilgrims in their journey through the swamps and rough country. The occasional slow episodes (Pilgrims' hymns) are constantly crowded out and overpowered by the former. The dream or fantasy ends with an interruption of reality—the Fourth of July in Concord—brass bands, drum corps etc.

"The fugue is an expression of the reaction of life into formalism and ritualism.

"The last movement is an apotheosis of the preceding contents in terms that have something to do with reality of existence and religious experience." Henry Cowell in his recent book "Charles Ives and his Music" tells about Ives' plans for his last big work, *The Universe Symphony*. He writes, "This work seems never to have proceeded beyond the planning and sketch stage. Several different orchestras, with huge conclaves of singing men and women, are to be placed about in valleys, on hillsides, and on mountain tops. The plan was,

1. Formation of the countries, and mountains
2. Evolution in nature and humanity
3. The rise of all to the spiritual.

Only pages of sketches seem to exist. Not intended to be completed by the composer himself nor by any other one man, because it represents aspects of life about which there is always more to be said . . ."

The Music of Ives has not been entirely neglected but the opportunity to hear it has been available to only a few fortunate music lovers.

Some of the places where his works

have been performed include the League of Composers Concerts, the Festival of Contemporary American Music Concerts given at Columbia University, Concerts in Paris of American Music by the Paris Symphony Orchestra under the direction of Slonimsky, the St. Paul Chamber Orchestra concerts in Minnesota; the *Third Symphony*, composed in 1911, which won the Pulitzer Prize, was performed by a chamber orchestra in New York under the direction of Lou Harrison. John Kirkpatrick has given numerous performances of the *Concord Sonata*; the *Walden Quartet* has programmed his *Second Quartet* at home and abroad; and such men as Henry Cowell, Henry Bellamann and others have worked from before 1930 to secure his recognition by writing about his music and helping to program it whenever possible. However most of these performances were by small groups of interested people and came so many years after the works were written that Ives had little chance to hear them, for he was too ill to attend the concerts.

There have been some reasons for lack of recognition and performances; the music is very different and difficult to play, requiring many rehearsals—which are expensive; his scores were not always legible and in good order; Ives himself did little to push his music and seems to have derived more satisfaction from writing it than in furthering its performance.

Belated Recognition

This was much in contrast to Stravinsky and Schönberg (he was one month younger than Ives), who were acclaimed everywhere in Europe and America and at the height of their fame in their middle years, while Ives, who died at eighty, is just now beginning to be evaluated in the light of music written forty years ago. How Ives felt about this might be gleamed from his own words: "... whatever excellence an artist sees in life, a community, in a people, or in any valuable object or experience, if sincerely and intuitively reflected in his work, his work, and so he himself, is, in a way, a reflected part of that excellence. Whether he be accepted or rejected, whether his music is always played, or never played—all this has nothing to do with it—it is true or false by his own measure."

Whatever the past may have held for him, the name of Charles Ives will shine forth in American musical history not only as a great composer but as the living last symbol of a great man. He stands out as a man who dared, as his forefathers did in a material way, to blaze new trails and to open up new vistas in music that will furnish an inexhaustible supply of resources for the composers of the present and of future generations to come.

THE END

(Continued from Page 43)

student, finally adopting the one which feels "comfortable" to that student (not, maybe, to the next one, who will prefer a different one because of the shape of his hand, and its stretch).

Keeping up the student's interest in Mozart means: developing his taste and sense of style. This subject was strikingly illustrated by Margit Varro who outlined adequate material for pre-Sonata level. The D minor Fantasy, for instance, without presenting much technical difficulty, develops in the student an exact understanding of Mozart's style, melodic, dramatic, light spirited, all of it within five pages. The Adagio in B minor, the Rondo in D, are other splendid channels leading to the interpretation of the larger Sonatas. And let's not forget the recently published (in various editions) "Viennese Sonatinas," for they are easy, exquisite, and their appearance on the master's two hundredth birthday anniversary is most appropriate.

Another problem, the adaptation of harpsichord music to the modern piano, was discussed and illustrated on both instruments by Dorothy Lane. Contrary to what is often thought, the harpsichord was not at all a thin-toned, tinkling instrument. It was enlightening to hear the same works performed on both instruments. The result? When playing Couperin, Rameau, and even the great Johann Sebastian, we must watch chiefly the weight, the intensity of the contact of our fingers with the keys; listen attentively in order not to over-reach tonal limits and quality, which would mean encroaching upon, or even destroying the proper style. Ornamentation, too, must be discreetly treated and even "selected," for the propensity of some editors in that respect is harmful to the author's conception.

Peddalling problems were discussed by Saul Dorfman, chairman of the conference. Peddalling in Bach? Yes, indeed, but carefully so, sometimes to connect notes or chords which it would be impossible to do with the fingers, sometimes to enrich the tone, but always with taste and discretion.

Rudolph Ganz closed the Conference by presenting, in his own inimitable way, Schumann's "Scenes from Childhood." These are not used enough by teachers, for here, as in Mozart's Fantasy, we find in a simple way all the elements that prepare students to ascend to the greater Schumann works later on. Ganz was at his best and his wit, his sense of humor, his human understanding of the teachers' problems were always in evidence.

THE END

Pictures at an Exposition



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THE JOLIET TOWNSHIP HIGH SCHOOL BAND

(Continued from Page 21)

competition as for chairs in the Grade School First Band is in evidence in high school. Almost all bandsmen continue their private lessons through Grade 11, with some, particularly the first-chair players and those expecting to go on professionally in music, taking advantage of our proximity to Chicago and Evanston by studying with artist-teachers, frequently members of the Chicago Symphony Orchestra. Also, there are fine private teachers available locally, most of them band alumni, who provide excellent teaching through high school, some of them having entire sections enrolled as their clientele.

I have spoken only of bandsmen and young men. What about the girls? Apart from harpist and marimbists (who when not called on to perform because of the score, mainly serve in the capacity of librarians) no girls have ever made application for membership. It has been, by tradition, an all-boys group for forty-four years. The girls of the high school, themselves, wish it to remain that way. Accomplished girl wind players automatically gravitate to the orchestra. Each year the band selects two outstanding girls from the senior class to serve as "Band Sponsors." They march on either side of the Drum Major, and at concerts announce with appropriate program notes the numbers to be played. To be elected a "Band Sponsor" is one of the highest honors a girl at Joliet Township High School can achieve.

Adequate rehearsal time is an important factor in the development of musicianship. The school day at Joliet Township High School consists of 16 single periods of 22 minutes each, commencing at 8:44 A.M. after an activity or Home Room period from 8:25 A.M. to 8:39 A.M., and ending at 3:45 P.M. The usual so-called academic class consists of two of these 22-minute periods; vocational shop courses—6; and the high school science and laboratory classes—3 periods. To accommodate the large enrollment of the school in the school cafeteria, lunch is served during all four of the Noon periods: #7 (11:23 A.M. to 11:45 A.M.) #8 (11:50 A.M.—12:12 P.M.) #9 (12:17 P.M.—12:39 P.M.) and #10 (12:44 P.M.—1:06 P.M.).

Thus, those four Noon periods are set aside for rehearsal time for all music groups in the school, i. e., Orchestra, Freshman and Sophomore Girls Choirs, General and A Cappella Choir, Band, and for other school activities such as Girls Athletic Association, etc., and no conflicts in scheduling arise.

The Concert Band rehearses daily on

school time, with full academic credit granted, periods 7, 8, and 9 (from 11:23 A.M. to 12:39 P.M.). The Second Band rehearses daily during period 10. The scheduling of all music groups at the same time has the disadvantage of precluding the possibility of a student's taking both band and choir or band and orchestra; but each year the first-chair Winds are excused from band one week before a concert by the high school orchestra or before the annual operetta to participate in rehearsals for the performance.

Two bands, one designated Blue, the other Gold, are "created" each fall by taking the combined enrollment (which has been averaging 124 yearly but will be over 160 next year) and dividing it exactly in half by instrumentation and playing ability so that the two groups are as evenly matched as possible.

The original Blue-Gold two-band idea was necessitated by World War II when groups of draftees were leaving the community at frequent intervals and each band would take turns playing them off. The Joliet Township High School Band has played for every group of departing servicemen from Joliet for both World Wars. Mr. McAllister was especially proud of this record and, to him, it was one of the band's most important achievements. In September 1950 upon the resumption of the draft following the outbreak of hostilities in Korea, the band has continued this tradition by playing for every group of departing draftees.

In May, after one week's preparation, all by student conductors, a bona-fide band contest is held as a feature of our last Band Parents Meeting of the year and to which the public is invited. A panel of judges is secured and the contest is as bitterly waged as if human life itself were at stake. Each band performs for one-half hour with a required number being a part of each group's program.

Each year try-outs in front of the band are held for the important and responsible post of Senior Student Conductor. Any senior may apply, and after initial eliminations, the field is finally narrowed to two or four by having the finalists conduct a difficult required composition. In creating an atmosphere of dignity and attention at all rehearsals and performances great use is made of section leaders and band officers. This in turn helps these particular students to assume the weight of adult responsibility at an early age. Officer Board Meetings are held at regular intervals (and include the Drum Major during marching season) and recommendations are made to the director which he may or may not follow in the light of his experience. If he does not follow a recommendation, he is always alert to explain to his Board just why.

We have found a most excellent way, short of summary expulsion from membership, of coping with a situation requiring disciplinary action, and that is to call in the bandsman's father for an unemotional consultation with the Board and Director. Usually, immediate and satisfactory improvement in performance and attitude is apparent. Those parents who think their "boy can do no wrong" are few and far-between.

Which brings me to my next point, i.e., the support and informed interest of parents are invaluable aids in the functioning of any school musical group. An integral part of our program is that played by the activities of the High School Band Parents' Association and the High School Band Mothers' Organization. These two groups were brought into being in 1932 by the great depression. Tax money was not to be had, and the financing of the High School Band, along with all the other activities of the school, had become an acute problem. These parent groups kept the band "in business" until the time came when the school could again assume the financial responsibility.

Today, with an adequate annual budget approved by the School Administration, the band is provided with all equipment, repairs, uniforms, and music necessary to its proper functioning. The Band Parents' Association and the Band Mothers' Organization continue to exist and provide those important motivating extras such as the Annual Formal Dinner Dance, the Annual Father-son Banquet, the Annual Christmas Party, a trip to Chicago to hear the Chicago Symphony or some other great orchestra like the Philadelphia Orchestra on tour, a trip to a "Big 10" football game to observe outstanding half-time ceremonies, all contest expenses and trip expenses.

Many school music groups fail to realize what a keen interest in their continuing activities is maintained by their alumni. Each time my bandsmen parade or perform in concert, each one of them knows that in the thousands of people lining the parade route or attending a concert are dozens of previous drum, or clarinet, or trombone players, many of them with prize medals, eyeing them individually where they once marched or played before.

The final factor inherent in a successful group project, regardless of what it is, is that intangible thing called "Esprit de Corps" which enables us humans, with all our individual differences, nationalities, and backgrounds, to work together toward a common goal that we believe is eminently worthwhile. In the specific case of school music groups, there is only one goal: the performance of great music to the best of our abilities with whatever resources we have at hand!

THE END

THE PIANO CYCLES OF ROBERT SCHUMANN

(Continued from Page 19)

musical one. The Papillons are designed to follow the plan of Chapter 63 of Jean Paul's *Flegeljahre* (Years of Indiscretion), which describes a masked ball and the adventures of two Florestan-Eusebian characters named Walt and Vult. In a sense, the twelve short pieces making up Papillons are, like the Polonaises, related metrically as well, since eleven of them are in triple meter (only the tiny No. 2 is an exception). A third early group of pieces, the six Intermezzi, op. 4 (1832), which Schumann called "enlarged Papillons," are also obviously designed as a complete unit (the word *attacca* appears after each of the first five pieces), but they do not share any common musical material or even key. Here the common elements are form and texture, which Schumann employs importantly as binding elements in the cycles to come.

There are two other early sets, the Paganini Etudes, op. 3 (1832) and op. 10 (1833), in which the separate pieces are connected by their common source, the Caprices of Paganini, and their common purpose, tasteful and idiomatic transcription from violin to piano, as stated by Schumann in his brilliantly written prefatory essay to opus 3. These sets also have fallen into shameful neglect.

The groundwork is laid, and in 1834 with Carnaval, op. 9, begins the series of unique piano cycles. Contrary to the popular notion these cycles are not just sets of pieces strung together arbitrarily and related to each other "psychologically" (whatever that means). Each cycle is fundamentally a set of variations on a single short motif or a set of pieces all growing from the same motif, which accounts for the "psychological" connection. Each cycle exploits different elements of unification, and in each cycle all this keen ingenuity is concealed by the expressive atmosphere, the elaborate and varied piano style. In Carnaval, Schumann gives the clues to the basis of the work, as if to explain his adventurous formal concept. He subtitles it "Little Scenes on four notes" and reveals the notes nakedly in the sphinxes' riddle buried in the middle of the twenty-one pieces. As was preaged in the ABEGG Variations Schumann is thoroughly at home in all the Renaissance-Baroque sleights of development. All possible twists of the four SCH notes are employed so that a large work is created by the constant variation of the motif, close to the serial technique of the 20th century. Also in Carnaval formal elements appear which are

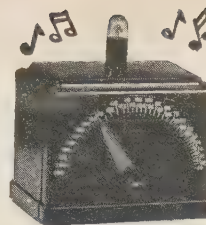
characteristic of some of the cycles to come. The first and last pieces, the Prélude March of the Davidsbündler, balance each other in length, sonority and character, and, in this case, even share some identical thematic ideas.

The next cycle, the Fantasy Pieces, op. 12 (1837), depends not so obviously on a basic motif for its unity, though all the important themes of all the pieces are built on scale lines, which certainly provides an interconnection. But here a strange key relationship, F and D-flat, is the most striking unifying device. The constant juxtaposition and interlocking of these tonal centers throughout the eight pieces give the whole cycle a consistent and unusual color. With the delicate Davidsbündler Dances, op. 6 (1837), Schumann, as in Carnaval, takes special pains to call attention to the basic motif, the opening figure from Clara Wieck's Soirées Musicales, op. 6 (sic), which he has printed in special brackets and with the words "Motto von C.W." above it. All of the subsequent pieces grow from this tiny motivic seed.

Two cycles composed in 1838, the "Scenes from Childhood," op. 15, and Kreisleriana, op. 16, represent completely different aspects of the cycle. The "Scenes from Childhood" form Schumann's most compact cycle. There is in the thirteen little pieces almost no measure which does not derive from one of the three basic motifs presented in the first piece, *Of Strange Lands and People*. This economy extends to the piano texture where enormous variety of sound is effected by the smallest possible number of notes. On the other hand, Kreisleriana uses its motivic basis in a freer and more extended way than any of the previous cycles. But note that all the themes of all the eight pieces are based on a play of the intervals of a 2nd and a 3rd, which is presented as usual at the very beginning of the main melodic line of the first piece.

The Novellettes, op. 21, also 1838, are the climax, in sheer size at least, of the kind of cycle made up of large independent pieces all growing from the same motif, such as Kreisleriana. There is no evidence that the Novellettes were intended to be played always together as a cycle, but Schumann says in a letter of 1839, "The Novellettes are closely connected. . . ." All eight pieces are pianistically big and intricate; their forms are similar, as in the early Intermezzi, each Novellette being made up of several contrasting sections in rondo-like arrangements. More important is the fact that most of the thematic material in the eight pieces is again based on the initial motif of the first piece, a rising 5th followed by a scale line. Then in the following seven pieces we find the magical transformations, all possible mixtures and combinations of the two

(Continued on Page 62)



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THE LIEDER SINGER

(Continued from Page 14)

values of the song until he actually *becomes* that song—certainly, one becomes the characters of whom it tells. This, too, is all necessary, and, again, it does not solve the problem of communication.

This is to be found only in the sum-total of the thoughts, feelings, views, philosophies of the singer. The ultimate answer to the problem of artistic communication is the artist himself. I hold firm views on this subject. To me, a career in art is neither a source of income nor a highroad into fame; it is, rather, a dedicated vocation by virtue of which one person is chosen by destiny to give voice to the inner hopes and longings of all humanity. I like to recall the days of classic antiquity when the speaker of words was held in somewhat the same regard as the priest.

We all have in us the longing for harmony, completeness, the sense of being made whole; however, the degree to which this urge asserts itself is variable, and the artist is simply the one who feels it more deeply, more sensitively, more compulsively. When the artist speaks, he speaks for all. And the more he realizes the great responsibility his gift entails, the more prepared he is to devote himself to the mysterious art of

communication which encompasses all.

The singer, then, must first develop his own soul, so that he is capable of expressing the truth of beauty and harmony which all desire. He must be spiritually free; he must observe, using his eyes not merely to look but to see. He must take in experiences, sensations, feelings, transforming them, inwardly, into the essence of his own inner quality. And this inner quality remains unchanged, the source of all he can give. The world deals differently with different people; even the same person may go through different vicissitudes at different times of his life; but the inner quality which transforms experiences and vicissitudes into something individual and newly created, remains itself, like a scarlet thread running through the tapestry of life.

Today, the artist has the added problem of groping towards essential harmony (for himself and for others) through a tangle of world events which are anything but harmonious. As a twentieth century European, my life has been passed among cruelties, injustices, turmoil. Yet somehow, my own scarlet thread keeps winding its way back to a firm belief in good and right. I have had little experience of these outside of family life and religion, but I *know* they exist. Without this knowledge, I could not sing. And the chief counsel I have

for other young artists is that they, too, keep their faith alive. We, of this generation, are no longer the artists of twenty-five years ago; we are not prima donnas—chiefly, perhaps, because the world doesn't need prima donnas. It needs sentient human beings, capable of feeling and of transmitting what they feel. The greatest problem of our century is to retain a firm faith in good and in humanity. Those who manage to cling to such faith, and to combine it with certain technical skills, will go on singing *Lieder*!

THE END

CLEVELAND, CITY OF ORCHESTRAS

(Continued from Page 21)

famous orchestras, but probably few people outside of Ohio are aware of the fact that cities like Canton, Toledo, Hamilton, Columbus, Springfield, Dayton, Youngstown, Akron and even smaller places have large orchestras or "little" symphonies.

One of the leaders in the orchestra movement is the Ohio Music Education Association. Several years ago the OMEA started the practice of organizing district high school orchestras which meet for a day's rehearsal and an evening concert. Top players to the number of some 120 then journey to a central point to make up the All-State

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Orchestra. Last year both this organization and the Cleveland All-City appeared at the convention in Cleveland of the North Central Division, Music Educators National Conference. Several Ohio colleges and universities sponsor high school orchestra festivals, and at least two, Ohio State and the Oberlin Conservatory, hold string festivals which have brought out literally hordes of string players.

Music has been an important (perhaps we should say essential) element in the lives of Clevelanders for many years. The Cleveland Orchestra, under eminent conductors like Nicolai Sokoloff, Artur Rodzinski, Eric Leinsdorf, and for the past ten years George Szell, has developed into one of the world's great symphonic groups. Many of its younger members first became acquainted with orchestral masterpieces when they attended the Little Folks' and Young People's Concerts by the orchestra of which they are now a part. These children's concerts were organized by Lillian Baldwin and conducted first by Arthur Shepherd and then by Associate Conductor Rudolph Ringwall. (Mr. Ringwall has just announced his approaching retirement after a thirty year affiliation with the orchestra. He is to be succeeded by Robert Shaw.)

As may be surmised from the names at the beginning of this article, Cleveland is a cosmopolitan center with musical roots reaching deep into Italy, Germany, Great Britain; in fact, all the European countries as well as Africa and the Orient. Nationality groups produce operas, sponsor singing societies, present folk dance festivals and provide scores of other musical activities for the various segments of the population. The Karamu House productions are known the world over.

These all-city groups were conceived in 1953 in the fertile imagination of Ernest Manring, Directing Supervisor of Music. By January, 1954 he and his staff in the Music Department had brought them into actuality.

By May of 1954 the groups were ready to present an evening concert at Masonic Auditorium to an audience of more than 2000 proud parents and other interested citizens. For its debut the orchestra played the Handel-Beecham "Great Elopement Suite," Gluck's "Iphigenia in Aulis" Overture, the Andante from Hanson's "Nordic" symphony and the Marche Militaire Française from Saint-Saëns' "Algerian Suite." The entire program was recorded by the staff of WBOE, Cleveland Board of Education radio station. Later in the spring he recorded concert was broadcast to the junior and senior high schools.

For the third annual spring concert, held on May 11 of this year, a graduate of James Ford Rhodes High School, now a student at the Juilliard School of Mu-

sic, was soloist with the orchestra in the first movement of the Rachmaninoff C Minor Piano Concerto. Other numbers played were the Bach-Stokowski *Komm Süsser Tod* and the Finale to Dvořák's "New World" Symphony.

Much of the success of the orchestra, and of the other all-city groups as well, can be attributed to careful preliminary planning which established the following policies and procedures:

(1) Allegiance to these organizations must be secondary to loyalty to the individual schools.

(2) Management is in the hands of a committee of three music directors from the contributing schools. Responsibility for sectional rehearsals rests mainly with this committee.

(3) The superintendent of schools is kept constantly informed of the activities of the group.

(4) Besides the musical ends desired, social goals are always kept in mind.

(5) Students have a voice in decisions on various matters such as the type of costume to be worn at a given event, music to be programmed, method of seating players, distribution of concert tickets, plans for a party.

(6) Parents are notified of rehearsal schedules, broadcasts and concerts.

(7) The orchestra is constantly preparing for performances. However, these are not set at such frequent intervals that they interfere with normal school activities.

(8) Competition is used as a spur to higher accomplishment. The section coaches make the first seatings as a result of try-outs at sectional rehearsals. Then there are periodic additional try-outs and also opportunities for players to challenge those next in line above them, the decisions as to placings being made by the other players.

(9) Rivalry for places is kept on a friendly basis.

(10) Music studied is in general somewhat beyond the instrumentation and capabilities of the individual school orchestra.

(11) Duplication of personnel in band is kept to a minimum.

It is axiomatic that if balanced high school orchestras are to be possible, an extensive program of elementary school instruction must be maintained. Cleveland is blessed with a corps of elementary orchestra teachers of the highest caliber who work under the supervision of Helen Hannen, violinist and president of the Ohio Chapter of the American String Teachers Association.

Like other large cities, Cleveland is at present undergoing tremendous population shifts. Often the pupils so carefully trained in the elementary and junior high schools wind up in the ranks of the suburban bands and orchestras. Also, like other sections of the country, Northeastern Ohio has felt the effect of

what might be termed the "band boom." The All-City Orchestra is helping to put the spotlight back on strings in Cleveland.

There are other forces at work helping to bring about a renaissance of school orchestras in the entire Cleveland area. Professional string quartets provided by the Musicians Union and the Recording Industry play annually in Greater Cleveland secondary schools. Other ensembles appear in the schools through the generosity of the Cleveland Chamber Music Society, an adult organization which is godfather to the Young People's Chamber Music Society. This latter group is a flourishing student organization with chapters in many schools of Greater Cleveland. Two fine amateur orchestras, the Cleveland Philharmonic and the Women's Symphony, provide an outlet for adult interest in orchestra playing.

Cleveland is a musical city and the public schools are doing their best to keep it that way. It is evident that the All-City High School Symphony Orchestra is already making its contribution by striving toward the goals quoted in a recent program: "In establishing these organizations, the Music Department had the following objectives in mind: to provide an opportunity for the most advanced players and singers to join with their peers in performing major works in the musical literature that might be beyond the resources of the individual schools; to demonstrate to school patrons and the general public the effectiveness of the school music program; to help foster a spirit of friendliness and good will in inter-school relations; to create groups that would be at the service of the schools and community."

THE END

NEW RECORDS

(Continued from Page 45)

this enterprise. Is a four-piano team automatically twice as good as a two-piano team? Do arrangements like this fulfill a real need? Would it not be more productive for a group such as this to encourage the writing of original compositions for their chosen ensemble—starting perhaps with a tailor-made work by Miss Richter herself? These are questions which I hope this skilled performing group will seriously ask itself if it has not already done so. In the meantime, the present disc slips neatly into the "dinner-music" category, tantalizing us with its elusive promise of that "something better" which is assuredly not beyond the grasp of Miss Richter and her cohorts. (M-G-M E3224)

(Continued on Page 52)

(Continued from Page 15)

Moscheles regarded the early compositions highly, but other musicians had little to say. The bulk of the important piano pieces were published between 1836 and 1840, with the exception of the sonatas.

The end of the long struggle to secure the hand of Clara Wieck in marriage, in 1840, was a turning point in his maturity. From this time date the songs, important for their depth of sentiment, richness and variety of harmony. In the next year he turned to symphonic works, including the Symphony in B-flat and the first movement of the Concerto in A minor, completed in 1845. In orchestration and mastery of large forms he is generally inferior to Mendelssohn.

The year 1842 is marked chiefly by chamber music: quartets, a quintet and a trio. The choral and operatic works belong to the latest productive years, from 1846 to 1854. The lapses in creative activity due to poor health from 1843 to 1845 take a heavy toll of the time left to him before the period of complete disability and mental collapse, but most of the enduring work had been completed in the smaller compositions, with the exception of part of the piano concerto and the later symphonies.

Stories of the armed camps of the followers of Wagner and of his opponents have usually failed to make Schumann's position clear. With a somewhat theatrical background and a garrulous manner, Wagner irritated the taciturn romanticist, who in turn annoyed Wagner with his prolonged silences. Schumann tried to be fair in regard to Wagner's work, but claimed a lack of pleasing melody in the developing music drama. Schumann expended much effort to gain a place in opera but was not cut out for drama. His "Genoveva," given in 1850, the same year as the first performance of Wagner's "Lohengrin," was abandoned after three performances.

Schumann is often pointed out as the dreamiest of the romanticists. His songs dream at a greater depth and intensity and in greater variety than do those of Schubert or Mendelssohn, but there is no "poetic license" claimed in them as lack of form. He resembles Schubert in that he excels in the smaller forms, and tends to revert to the classical school when inspiration runs thin. As overall, he expressed a personality divided between peaceful expression and a fanatical warfare against the "Philistine" unworthiness in art, with Eusebius and Florestan his fanciful agents, he combines a love of freedom with a mastery of form in his piano works.

Hidden among the smaller items in Schumann biography is his intense study of the works of Bach. This was

not a reaction toward baroque music, not even in the limited sense in which Brahms reverted toward the era of Beethoven. Schumann's mastery of counterpoint did not stem merely from this study. His flair for structural introspection called for contrapuntal expression. The studies are of significance because they confirm elements of a system already far developed in his habits of thought.

Schumann's use of counterpoint is not merely a link with the past, but a new use of it that influenced Brahms. Wagner used counterpoint freely for dramatic effect, as a means rather than an end. In Schumann association of tone lines is often a part of the structure itself. Ordinarily-subordinate parts frequently have something important to say. Even the *Happy Farmer* on his return from work has an accomplice who joins in with him for a while, in a parallel bass passage, and then settles for a few measures in octaves. The *Soldiers' March* would be unthinkable without the bass conceived along with it. These are not highly developed examples of counterpoint, but involve melodic association of tone lines, which is all that is needed to qualify. Students need not be frightened when two or more voices happen to have something slightly different to say at the same time.

Aside from thematic structure and association of tone lines, other marks set Schumann's music apart like a beacon of its time. While the piano is its central medium, it is less concerned with digital showmanship than with warmth and depth of poetical expression. While giving full praise to the work of Mendelssohn and Chopin, he applied a depth of color, harmonically and otherwise, that often exceeded theirs.

Original treatment of rhythm, in particular the use of false accents, is an important feature, atoning for the poverty of style of his lesser contemporaries. While reapplying vital factors from classic composers he in turn influenced the later romanticists, Brahms, Tchaikovsky and certain French composers. His full impact on Brahms he did not live to see.

Schumann affixed appropriate titles to individual pieces, and dealt with a wider variety of topics than did Chopin, who blanketed the bulk of his compositions by general terms like prelude, waltz, impromptu and mazurka. Mendelssohn's "Songs Without Words" were originally without titles. The Schumann titles, however, are only intended as guides. The music does not depend on them as a key. The "Album for the Young" and

"Scenes from Childhood" head the list for an introduction of the intermediate piano student to Schumann, both as miniatures and as models for analysis. Some of the "Fantasy Pieces" and "Forest Scenes" are of only moderate difficulty.

The slow recognition of Schumann was only in keeping with the nature of his work and its interpretive demands upon the player or singer. Even the sympathetic playing of Clara did not win ready acceptance in competition with the shallow fare offered by Thalberg and the more ready appeal of Mendelssohn, Chopin and Liszt. But while the recognition was slow in coming, it was sure.

Study of Schumann will do for musical interpretation as much as the study of Clementi or Mozart will for mechanical and expressive technique. It trains the student to look beneath the surface, even if at the risk of reading false things into other music occasionally. The A Minor Piano Concerto will continue to share popularity with the concertos by Grieg and MacDowell. The appeal of his songs will endure as long as there will be singers willing to probe into their meaning and project it.

THE END

NEW RECORDS

(Continued from Page 51)

Following is a partial listing of records received for review in later issues.

Beethoven: Symphony No. 5 in C Minor, Op. 67 and Schubert: Unfinished Symphony No. 8 in B Minor EPIC (LC 3195)

Lecuona: Andalucia; Albeniz: Songs of Spain CAPITOL (P 8319)

Puccini: Highlights From Madame Butterfly CETRA (A 50179)

Puccini: Tosca COLUMBIA (CL 767)

Wagner: Parsifal COLUMBIA (ML 5080)

On Wings of Song (Song Recital) CAPITOL (P 8333)

Gliere: Illya Mourometz DECCA (DL 9819)

Songs of Mother Russia DECCA (DL 9807)

Copland: Music For Movies; Weill: Music For The Stage MGM (E 3334)

Weill: "Der Jasager" MGM (E 3270)

Glanville-Hicks: Sinfonia Pacifica MGM (E3336)

Overtures VOX (PL 9590)

Janacek: Sinfonietta VOX (PL 9710)

Richard Strauss: Metamorphoses VOX (PL 9400)

Mozart: Quartets K.837, K.421 VOX (PL 9480)

Schubert: Mass in A Flat Major VOX (PL 9760)

(Continued on Page 53)

NEW RECORDS

(Continued from Page 52)

Rachmaninoff: Rhapsody on a Theme of Paganini VOX (PL 9750)

Stravinsky: Violin Concerto in D Major VOX (PL 9410)

Mozart: Piano Concertos No. 23, K.488 and No. 5, K.175 VOX (PL 9830)

Beethoven: Symphonies No. 8 and 9 ANGEL (3544B)

Two Haydn Symphonies ANGEL (35312)

Vivaldi: The Four Seasons ANGEL (35216)

Verdi Operas ANGEL (35265)

We Worship UNICORN (UNLP 1026)

Rosetti; M. Haydn UNICORN (UNLP 1018)

Halfter: El Cojo Enamorado CAPITOL (P 18003)

Bruckner: Symphony No. 3 in D Minor EPIC (LC 3218)

Mozart: Concerto No. 12 in A Major EPIC (LC 3214)

Vivaldi: The Seasons, Op. 8 EPIC (LC 3216)

Tchaikovsky: Serenade in C Major For String Orchestra, Op. 48 EPIC (LC 3213)

Bloch: Schelomo CAPITOL (P 18012)

Schumann: "Davidsbündler" Dances CAPITOL (P 8337)

Music of Frescobaldi and Domenico Scarlatti CAPITOL (P 8336)

THE END

DAYLIGHT AND DARKNESS

(Continued from Page 12)

Schumanns was a comfort during the trying times ahead. For things were nearing a climax at Düsseldorf. The public was clamoring for Schumann's replacement, and the concert committee requested him to conduct only his own works, giving way to Julius Tausch, his substitute on many occasions. Hurt and angry, Schumann resigned, and set off on a concert tour to Holland. There he was deeply appreciated, and sensed "an artist's joy in finding that what he has felt resounds back harmoniously from the hearts of men." But he was troubled by unnatural noises in his head.

The following winter, Schumann suffered a complete nervous collapse. Driven by a feverish compulsion to compose as long as daylight lasts, he would rise from his sick bed to set down themes dictated by the angels. Then one day he slipped out into a storm, amidst the mockery of a carnival that was unimpaired by rainfall, and was brought home by sailors after a leap into the

Rhine. This could only mean admission into an asylum. During Schumann's two years in the home at Endenich, he was visited occasionally by Brahms and Joachim, but Clara was advised not to go. She saw him once more, just before the end, and was shocked at how old he seemed—her "glorious Robert aged and feeble at forty-six. But the sweet smile of recognition and his last embrace she would cherish forever. For many years after Schumann's death on July 29, 1856, she worked faithfully to promote his music, joined in her crusade by the ever-loyal Joachim and Brahms. They were, at last, to know the joy of seeing his works triumphant. THE END

VIOLIN QUESTIONS

(Continued from Page 43)

I have arranged these more or less in order of difficulty.

An Unknown Name

Mrs. E. E. R., Nebraska. The reference books seem to have overlooked Carolus Bor. Dvorak, who may have worked in Prague in 1832. However, I have a dim memory of having seen, ten or a dozen years ago, a violin labeled as yours is. It is impossible to give a fair estimate of the value of a violin without examining it personally, though quite often one can say what a violin is *not*, just by the mistakes on the label. If you think your violin has real quality, it might be worth your while to have it appraised by an expert. I would suggest Mr. Kenneth Warren, 28 East Jackson Boulevard, Chicago, Illinois.

ORGAN QUESTIONS

(Continued from Page 43)

Clarinet try Bourdon 16', Flute 8' and Dolce 4'. For Gamba, the Octave 4' and Flute 8' would seem to give too much emphasis to the 4' element. How about trying Oboe 8' and Flute 4'? It is next to impossible to reproduce the Vox Humana or Vox Celeste, but you might experiment with Bourdon 16', Flute 8' (or Dolce 8' and 4'), Flute 12th 2 2/3' and Flutino 2'. For Trumpet, try Diapason 8', Oboe 8' and Octave 4'.

(3) We believe the firm whose address we are sending you will be able to furnish plans for this change-over.

(4) The Choralbass is a large scale pedal stop of the labial or flue design, and we believe would normally belong to the Diapason group. The purpose seems to be to emphasize the melody of chorales when played on the pedals, and it has been made in 1', 2' and 4' pitches. The 16' Lieblich would ordinarily be a Flute stop; the Unda Maris in the Diapason class, and Salicional in the String group.

STOP if you play any fretted instrument!



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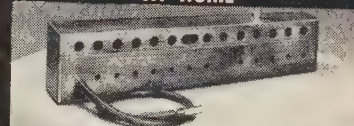
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JUNIOR ETUDE

Edited by Elizabeth A. Gest

Schumann Recital

by Leonora Sill Ashton

THE TALK around the camp fire that evening was about the recital of Schumann's music, which Miss Lester's pupils were to give in the fall. "What are you going to play?" asked Jack Gale, the camp counsellor.

"Some of his *Forest Scenes*," replied Bob. "*Solitary Flowers*," said Patricia, "and I have lots of practicing to do on it!" "So do I on the *Entrance to the Forest*," added Nancy. "But my coming here to camp has made me understand the meaning of that piece. I was never in deep woods before. It seems so quiet and mysterious one almost feels like stepping softly and speaking in a whisper."

"I know what you mean," said Harry. "The number I am going to play is the *Prophet Bird* and when I hear a thrush singing in these woods it reminds me of that piece. The music begins with a lovely phrase, then there is a rest. The thrush sings a few beautiful notes, then sings them again. And at the end of the piece the music grows softer and softer the way you hear the thrush when he flies away and we hear him at a distance."

"And in my *Hunting Song*," Ned broke in, "you hear the horns and the clatter of hoofs, and somehow the music gives you a feeling of really riding a horse to the hunt, the way people do that we read about."

Maryella remarked, "you all read those pieces as though they really were books."

"That's not surprising," Jack Dale told her. "You all know Schumann was raised in a bookish atmosphere, for his father was a bookseller and a publisher, as well as being a great reader. His son became a great reader, too, especially of poetry, legends and folk-lore. The first of his songs were composed to poems he had written himself. When he was older he

founded a musical paper, of which he became editor. He was a good example of the influence of literature upon music during the first half of the nineteenth century, resulting in Romantic Music, as it is called."

"That's very interesting, I think," remarked Patricia.

"I tell you what we will do," continued Jack Dale. "You know that July 29 will be the one-hundredth anniversary of Schumann's death, so let's all honor his memory by having a dress rehearsal for the recital that evening. Everybody who can must take part and play a Schumann composition. What do you say?"

"Fine idea!" exclaimed several at



Schumann and his wife Clara

once. "And will you sing one of Schumann's songs for us, Mr. Dale?"

"I certainly will. We'll have a real Schumann evening right here in camp. Don't forget July twenty-ninth!"

State Songs

Many States in the United States have their own special State songs, and very beautiful they are, too.

Find out whether or not your State has its own State song and then learn it, both the words and the melody. Sing it at your class and Club meetings and at camp, or on picnics or at parties.

Composers with Handicaps

by Ethel Bowman

Some of the world's most famous composers had to overcome physical handicaps. Who are the following composers who had such misfortune?

1. A famous musician who, because he was left-handed, was hindered in playing musical instruments except the organ and clavichord, yet he had remarkable musical ability. Who was he?

2. A famous composer who became deaf before he completed his first symphony, but his courage and strong will enabled him to continue composing. Who was he?

3. This well-known composer was somewhat retarded because he was very near-sighted. When called for compulsory military service he was rejected three times. He wrote some of the world's most beautiful songs. Who was he?

4. Though he had already won a reputation as a musician of genius this composer wrote, in three weeks, his greatest Oratorio after his right side became paralyzed. Who was he?

(Answers on next page)

Schumann Enigma

by Alice M. McCullen

Schumann showed musical talent very early. He tells us himself that he began to compose before he was seven. When he became a young man he studied with Friedrich Wieck. Clara, Wieck's daughter, was a well-known concert pianist. She won Schumann's heart and they were married. Heidelberg University was where he received a part of his education, having already been a law student at the University of Leipzig. Under Wieck's guidance Schumann decided to give up law and devote himself to music. Mendelssohn, renowned violinist, was the first to play Schumann's Violin Concerto, the music of which had been lost for 81 years. A family of eight children are portrayed in his famous piano pieces, called *Scenes from Childhood* and *Album for the Young*. Noted also as a music critic, he wrote his famous journalistic greeting to the unknown Chopin, "Hats off, gentlemen! A genius!" Never self-centered, he also hailed the young Brahms as the coming prophet of music and a great composer.

Staff-spelling Game

By Helen Boileau

Write the answers to the following on a piece of staff-paper. The first player to complete the list is the winner.

1. A taxi; 2. The front part of the head; 3. Hard of hearing; 4. A word used in card games; 5. To become pale; 6. A passing fashion; 7. Where do you sleep? 8. Where can you buy a meal? 9. A purse or sack; 10. Silly talk; 11. What do you find in a necklace? 12. A vegetable; 13. In what do you keep your canary? 14. What do you have when you go travelling? 15. Elderly.

(Answers on this page)

Who Knows the Answers

(Keep score. One hundred is perfect)

1. How many sixteenth rests equal one dotted whole note? (5 points)
2. Was the "Farewell" Symphony composed by Mozart, Haydn or Beethoven? (10 points)
3. How would you express, in Italian musical terms, "a little faster but not much?" (15 points)
4. Was Gounod, the composer of the opera "Faust," Belgian, French or German? (5 points)
5. Did Mozart compose 23, 49 or 56 symphonies? (15 points)
6. How many strings are there on a mandolin? (10 points)



7. What are the letter names of the tones of the diminished seventh chord in the key of b-minor? (15 points)
8. What scale has seven flats in its signature? (5 points)
9. Which syllable should be accented in the word *pianist*—pi-AN-ist or PI-an-ist? (10 points)
10. From what is the melody given with this quiz taken? (10 points)

(Answers on this page)

Answers to Composers with Handicaps

1. Carl Philipp Emanuel Bach (composer of the well-known *Solfeggietto*), son of John Sebastian Bach; 2. Ludwig von Beethoven, who spent many years in a world of silence; 3. Franz Peter Schubert, whose gift for melody was remarkable; 4. Georg Friedrich Handel, born the same year as Bach, and like him, his music is loved everywhere.

Answers to Staff-spelling Game

1. cab; 2. face; 3. deaf; 4. ace; 5. fade; 6. pad; 7. bed; 8. cafe; 9. bag; 10. gab; 11. head; 12. cabbage; 13. cage; 14. baggage; 15. aged.

June—July-August 1956

JUNIOR ETUDE CONTEST

Junior Etude will award three attractive prizes this month for the best and neatest entries received in the contest.

Class A, 16 to 20 years of age; Class B, 12 to 16; Class C, for Juniores, under 12. Print your name and age on upper left corner of page and print your address on

upper right corner. Names of prize winners and list of thirty receiving honorable mention will appear in a later issue.

Subject: Puzzle appears below. Prizes will be mailed in September.

Mail entries to Junior Etude, Bryn Mawr, Pa., by August 15.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and if correctly stamped, they will be forwarded to the writers. Do not ask for addresses. Foreign postage is 8 cents. Foreign air mail rate varies, so consult your Post Office before stamping foreign air mail. Print your name and return address on the back of the envelope.

Dear Junior Etude:

I have been taking ETUDE for several years and find it invaluable. I have studied piano for nine years. My hobbies are music, writing, and collecting stamps and post cards. I would like to hear from others.

Talya Sy (Age 17), Philippines

Dear Junior Etude:

Music has always been my favorite study. I play piano, sing in an inter-high school choir, enjoy listening to all kinds of music but prefer classical. My favorite composers are Chopin, Puccini, Tchaikovsky and Bizet (especially his "Carmen"). My other hobbies are reading, swimming and writing to pen-pals. I would like to hear from others.

Lorrie Liebman (Age 16), Connecticut

Dear Junior Etude:

I attend High School during the week and go to a music college on Saturdays. My hobbies are stamp collecting, photographs, phonograph records of classical music and novelties. I also collect books. I would like to hear from other music



lovers. I am enclosing a kodak picture of myself at a lake.

Ella Rose Ardito (Age 16), New York

Musical Terms Puzzle

The third letter in each word, reading down, will give a term meaning slow. Answers must give all words. 1. soft; 2.

— * —
— * —
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— * —

part of a piano; 3. term meaning slow; 4. tones connected; 5. rapid alternation of two tones; 6. combination of tones.

Winners of Original Poetry Contest

Some very good poetry was received in the February contest. (And, as usual, some entries could not be included because there was neither age nor class given.)

Prize Winners for Original Poetry

Class A, Joy Kleueker (Age 16), Missouri, tied with Albert Franklin Elias (Age 20), Pennsylvania

Class B, Susan Ellen Sharron (Age 13), New York, tied with Carol Mortimer (Age 14), New Jersey

Class C, Jane Krupp (Age 11), Minnesota, tied with Lindsay Lu Russell, (Age 9), North Carolina.

Special Honorable Mention

Dorine Gleed (Age 16), Nebraska.

(Honorable Mention List in next issue)

Dear Junior Etude:

I have studied piano for nine years, also play the organ; I play flute and piccolo in our High School Band and am learning to play oboe. My favorite composers are Beethoven and Chopin. I would like to hear from others who are interested in music, dancing and good books.

Lorna Lee Davis (Age 16), Colorado

Answers to Quiz

1. Twenty-four; 2. Haydn; 3. poco allegro ma non troppo; 4. French; 5. 49; 6. four pairs, making eight; 7. a-sharp, c-sharp; e, g; 8. C-flat major; 9. the second syllable, pi-AN-ist; 10. Piano Concerto by Schumann.

(Continued from Page 20)

dancing is a favorite pastime of Americans."

It was with his own orchestra, called the "Biggest Little Band in America" because its five members played a total of 33 instruments, that the 23-year-old native of North Dakota began, in 1927, to discover how much Americans liked to dance. As successful as he was with his outfit, however, he had a desire to play what he termed "a new kind of sweet dance music," and he hit upon the idea of a tempo that was "exciting, a beat that people could dance to, something sparkling and bubbling like champagne." Adding to his band a Hammond organ, an electric guitar, violins and various other instruments as uncommon to dance orchestras as the accordion he plays, he has been able over the years to achieve his goal.

The music that lends itself best to the Champagne treatment is, of course, popular music. While he prefers to play his own favorite melodies of Irving Berlin, Jerome Kern or Cole Porter, he throws them in "sparingly." "I have to keep realizing that we're playing often to dancing parties, and that the teenagers have to be satisfied as well as the older folks," says Lawrence Welk. "So I make sure to mix into the program things popular to them at the time, like the 'Rock and Roll' of this past year."

Does Lawrence Welk consider changing his style in any way? To one who felt that this brand of insistently sparkling music could grow, after many hearings, just as insistently monotonous, this was an important question. "An arranger talked me into a new style some fifteen years ago in Chicago," answered Welk. "It turned out to be too loud and jazzy for people, so my manager told me to go back to my old style or else I would be fired. I've followed various suggestions, but I guess the way we've played since Pittsburgh in 1938 has gained us a lot!"

His successful sortie into television has given a number of other bandleaders the courage to stick with their programs or to venture into broadcasting for the first time. Now playing for hot-weather audiences, they include Bob Crosby (Mon.-Fri. afternoons, CBS-TV), who injects into his program of waltzes and foxtrots such inspirational messages as *If We All Said a Prayer*; Ralph Flanagan (Thurs. evening, ABC-TV); Skitch Henderson (Wed. evening, NBC-Radio); Henry Jerome (Thurs. evening, Mutual Radio); Vincent Lopez (Mon.-Fri. afternoons, Mutual-Radio). Guy Lombardo, who for three decades has been playing the same jiggly-gaited music that Welk picked up in due course, is on a new series, "Guy Lom-

bardo's Diamond Jubilee," featuring dramatizations of songs that have played important rôles in the lives of television viewers (Tues. evening, CBS-TV). He is heard with his "Royal Canadians" at other times (Sat. evening, Mutual-Radio; Sun. noon, CBS-Radio).

Notable for the way they are making history, as the first pair of brothers within memory to have combined their equally top-flight orchestras, are Jimmy and Tommy Dorsey on "Stage Show" (Sat. evening, CBS-TV). Meanwhile, we hear two-beat, New Orleans-style music on "The Jazz Band Ball" (Sat. afternoon, CBS-Radio) as trumpeter George Girard leads his five men at the Crescent City's night club, O'Dwyer's, and "Basin Street Jazz" (Fri. and Sat. evenings, CBS-Radio) and from Louis Armstrong, Lionel Hampton, Duke Ellington or whatever talent is playing at the New York night clubs. Most recently, moreover, a lively new program, "Rock 'n' Roll Dance Party" (Sat. evening, CBS-Radio), has been featuring Count Basie's orchestra and a series of this country's folk artists.

Small wonder that the newly-formed Dance Orchestra Leaders of America, headed by Tommy Dorsey and Les Brown, recently started a series called "Best Bands in the Land" (Mon.-Fri. evenings, ABC-Radio). Dedicated to "furthering the popularity of dance music throughout the country," the DOLA has Paul Whiteman acting as host, one night introducing Russ Morgan at the Coconut Grove, Hollywood; another night, Ralph Martiere at the Palladium, Hollywood; the next, the Dorseys at New York's Statler; and the next, Ralph Flanagan at New Jersey's Meadowbrook. Lawrence Welk and his orchestra, from the Aragon Ballroom in Hollywood, where they play regularly, were chosen to headline the series.

The boom in name bands goes hand-in-hand with the way music, the Casandras notwithstanding, is playing an important part in television. The TV treatment of the film "Richard III" made this clear, where Sir William Walton's background music adds effective accents of passion throughout the drama. In adding a score to Maxwell Anderson's "High Tor" for the recent CBS-TV Spectacular, Arthur Schwartz provided the country with the lovely singable *When You're in Love* and *Live One Day at a Time*, proof that Bing Crosby's lackadaisical style is still the best in crooning, but little to hold or linger with one.

Many things have been added to and subtracted from Johann Strauss' "Die Fledermaus" over the years. Now, in the current Los Angeles Civic Light Opera's "Rosalinda," the part of Frosch the jailer, a little of which has always seemed to go a long way for some of us, has been expanded into a trio of

Frish, Frosh and Frush. With the Wiere Brothers song-and-dance team playing the jailers, Jean Fenn (*Rosalinda*), Lois Hunt (*Adele*), and Cyril Ritchard (*Von Eisenstein*), the production will be seen on NBC-TV's "Producers' Showcase" on Monday evening, July 23.

THE END

THE DANCE

(Continued from Page 17)

can dance "The Incense" and many of her other dances with full appropriateness. That she is amazingly agile and that she retains her physical beauty are merely precious dividends, for the subjects about which she dances could be expressed by anyone from nineteen to ninety.

Miss St. Denis, known to everyone in the world of dance as "Miss Ruth" and affectionately called "The First Lady of American Dance," is not given to dawdling over her past triumphs. She is quite aware of the fact that she changed the course of the dance art, that she shared with Isadora Duncan (her contemporary) and with her husband-partner, Ted Shawn (several years her junior), the duties of dance pioneering. But she is far more concerned with present dancing and future projects to dwell for long on those fifty years which saw her become an international star; co-founder with Shawn of the Denishawn Dancers and the Denishawn schools (ranging from coast to coast); a choreographer who invented new ways of movement and rediscovered lost principles of dance; a genius.

Although the annual tour of one-night stands, which made her name and Shawn's the best known theatrical names around the country, is a thing of the past, "Miss Ruth" continues to give concerts and thinks nothing of setting out all alone on a transcontinental trek involving solo recitals and lecture-recitals. Through popular demand, she recreates again and again the famous solos of the past—"The Incense," the "Nautches," "Cobra," "Yogi," "Salome," others—but her creative energies are directed toward non-Oriental themes in her building of solo dances, group works and dance pageants which deal with Christian ideas and ideals.

In her newest solo, "Freedom," which is accompanied by symphonic music and by her own voice as narrator, her legendary skill in the manipulation of huge quantities of material (robes, scarfs and the like) is much in evidence as well as her remarkable command of gesture. But whether the dance is new or old, dancing to her is life.

Fortunately, she takes this dance of life in terms of her own powers. She is not easily fooled by flattery, for she

knows exactly what she can do and what she must avoid in her final decades. Since the body is her instrument of expression, she keeps it in condition with constant practice, with dieting (chocolate ice cream sodas tempt her continually), with standing on her head (a daily ritual) and with long walks. Dancers in their twenties could hardly keep up with her remorseless plan of action but she protects her body through rest, taking a brief nap (on a floor, on a table, anywhere) whenever healthy tiredness starts to turn into debilitating fatigue.

On stage, she moves effortlessly, for she is wise enough to recognize certain inescapable tolls of time and to avoid actions which no longer come easily to her. But if the turns are a little slower, the kicks less high and movements onto the ground and up again by-passed whenever possible, the grandeur of her presence and her performing magic have increased, as if by way of compensation, through the years.

Ted Shawn once said, "By the time you have sense enough to dance, you are considered too old to dance." Well, times have changed. Shawn, in his mid-sixties, recently danced the rôle of King Lear, a part in perfect accord with his mature artistry. Martha Graham, only slightly younger, is at the peak of her fabulous career. And other mature dancers find that a dance future still lies before them. This happy and intelligent state of affairs is due, in no small part, to Ruth St. Denis, for although "Miss Ruth" is, inarguably, a phenomenon, she heralded the promise of dance maturity when the curtain rose fifty years ago on one of the great dance rebels of all time.

A dancer's career is very short? Bosh! Just ask the First Lady of the American Dance.

* * *

It's no secret that "My Fair Lady," the musical comedy now at the Mark Hellinger Theater in New York, is one of the biggest hits since "South Pacific." Contributing to the joys of this delightful drama (it is based on Bernard Shaw's "Pygmalion") with music, is the dancing choreographed by Hanya Holm. Miss Holm hasn't obstructed the course of the play with big ballets or specialty numbers but she has given pace and movement scope to the show through her staging of the musical numbers and through those dances which actually further the plot or reveal as only movement can, character and mood.

"My Fair Lady" will, I am certain, charm anyone who is fortunate enough to see it and for those who are particularly interested in dance, Miss Holm's wonderfully sensitive use of dance as an augmentation to dramatic and musical expression will be something to cheer about.

(Continued on Page 60)

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PODIUM PERILS SOUTH OF THE BORDER

(Continued from Page 22)

front gallery of the theatre in which was being featured a wonderful exhibit of ancient Peruvian art. There was also a collection of contemporary Mexican paintings which were being readied for a tour of Europe. At this reception we met the interesting Blas Galindo, a leading composer of Mexico, at present the head of the National Conservatory. Later we had occasion to talk with one of the giants of Mexican art, Miguel Covarrubias, who took us to his studio where he had one of the most impressive collections of archeological treasure we had ever seen.

On our last day we were asked to give a benefit performance at the Auditorium Nacional, before an audience of 18,000 people. It was scaled at popular prices to enable the Mexican man on the street to see us. By the vociferous reception we knew we had made many friends.

With the next cities on our itinerary (Guatemala City, San Jose and Panama City) Central America ceased to be a chapter in our geography book and materialized into a rain-drenched landscape dripping with tropical foliage.

As we walked into the Capitol Theatre in Guatemala City, it was at once evident that we were not in the well organized Bellas Artes. The stage was uncomfortably small, the technical facilities primitive, and backstage dressing rooms makeshift.

The biggest surprise for me was the excellence of the string section of the Sinfonica Nacional of Guatemala. This was due to the training of their regular conductor, Andres Archila, who was willing to be my concertmaster for the performances of the Ballet Theatre. Mr. Archila was a man who spent his life fighting for better conditions for his musicians, and he poured all his talent and training into creating a place for his orchestra. He persuaded the government to take official interest, and under full government subsidy the orchestra now plays eleven months of the year, with one month vacation with pay.

As the number of musicians used for the ballet was small, I asked for two pianos to be brought into the pit so that my wife, Mary, and our ballet pianist, Irving Owen, could reinforce the scores. The pianos were not delivered until performance time. When my assistant conductor, Mr. James Leon, went down into the pit to start the program with "Les Sylphides," he found the place in an uproar, four sweating stagehands shifting the pianos and disrupting the music stands. The cellists and violists who had been displaced were yelling angrily, their bows stabbing the air. It was a desperate moment as the house lights dimmed, but the bedlam continued. Mr.

Leon, who is a Colombian by birth, exhorted the men in Spanish to calm themselves and begin the prelude. All through the first thirty-two bars of music the cellists ran in and out of the pit with lumber on their shoulders in order to extend the floor for their chairs. When my colleague returned to the dressing room at the conclusion of the ballet, his coattails covered with sawdust and sweat pouring down his face, I knew conditions were rough.

It was my turn to get it the following night. My entrance to the podium to begin "Swan Lake" was the signal for a full scale riot to break out in the gallery. The yelling and screaming was deafening, and I supposed it was the equivalent of "Yankee, go home." It took all my courage to give the downbeat, as I expected to go down under a hail of exotic fruit. The demonstration continued even after the curtain had gone up, and ballerina Nora Kaye, a trouper to the last, made her appearance as the Swan Queen to what sounded like "Kill the umpire." Only during the lyrical pas de deux of the Queen and the Prince did the place become quiet. Later that night we found out the reason for the trouble. It was not, as we supposed, an anti-American demonstration. The local house manager was the culprit: he had double-sold seats in the gallery and the ensuing riot was the fight over rightful ownership.

We plunged into jungle territory in San Jose, Costa Rica. The rain drummed endlessly, and the green banana leaves glistened in the humid air. The Teatro Nacional was a delightful surprise—a tiny jewel of an opera house, worthy to house any theatrical troupe in the world. An unusual feature was the interest and constant attendance to our performances of the Costa Rican President, Jose Figueres, that amazing man who stands unique among Latin American leaders. Night after night he came, filling his box with friends and family, making it a point to tell us how much our shows were being enjoyed. He told us that he felt that it was his duty as well as pleasure to support the arts, as the people were apt to follow his example.

As we traveled further south in Central America, both the altitude and the musical standards fell lower and lower. Sea level for both was Panama City, a blisteringly hot sailor's town right off the Panama Canal.

The Orquesta Nacional which was my orchestra, evoked my sympathy and my despair. These unfortunate musicians, ill-trained and with a wage scale pitifully low, produced sounds too hysterical to describe. And yet, somehow,

by dint of encouragement from me and much concentration on their part, we got through programs which included "Billy the Kid," "Graduation Ball" and "Fancy Free." I considered it a small miracle that they were able to produce what they did, and my heart went out to them.

The ballets were received with "typical ball park enthusiasm," as the local paper termed it, the audiences smiling and fanning away in the stifling heat of the Teatro Nacional.

The trip from Panama City was the first of the terrifying plane rides over the Andes mountains, that backbone of South America. Going from sea level Panama to the 8500 feet altitude of Bogotá, Colombia, required not only physical but also mental adjustment.

Bogotá was seething with political unrest when we arrived. Soldiers were everywhere, carrying fixed bayonets. The Teatro Colon was located directly across the street from the headquarters of President Rojas Pinella. Going through the stage door meant a constant brush with the military police, who seemed to think our presence endangered the safety of the President.

Many of the dancers caught severe colds, as none of the buildings had "calefaccion" (steam heat) to cope with the dampness and cold. This plus the taxing altitude made performances even more strenuous than usual.

Serving us in the pit were men of the Sinfonica Nacional, but the first chair men were denied us because of previous radio commitments. This put a mediocre cast to what might have been a fine sounding orchestra.

At the end of our two weeks stay there, while the ballet had been very well received, we were only too glad to lock our theatre trunks and leave.

Two more Colombian cities were left to be visited, Medellin and Cali. Both had to be approached through mountains almost not to be believed. Flying over terrain straight out of "Lost Horizon," it was a shock to come down into a valley filled with palm trees and to see attractive homes and country clubs spread out in the lush countryside.

Medellin's Teatro Junin was the scene of a stampede at the box office where hundreds of people were turned away for seats. The curiosity to see an American ballet troupe was enormous. It was further proof that ballet is an international commodity, loved throughout the world.

The orchestra of forty musicians which I found gathered produced another jewel in concertmasters, a violinist by the name of Joseph Matza. He was a musician who knew his professional duties thoroughly, and my work became immediately easier with his musical help.

The plane ride to Quito, Ecuador,

altitude 9000 feet, was another "fasten seat belt" affair, and this time the mountain peaks towered above the plane, which flew between them in passes known only to the local pilots. We could understand why Quito had been so effectively shut off from the rest of the world for centuries, and not until man had taken to the air has Quito been opened to outside influences.

Our musical timing in Quito was a little premature, as in about two weeks a permanent orchestra was being organized and musicians were being imported from Europe and other parts of South America. Here in Quito to handle the job was a young Spanish conductor, Señor Xanco, who graciously offered to help us with the orchestra that was already here. It was obvious why new musicians had to be brought in, as the local men had no conception of what an orchestra should be. It took them at least a half hour to get their instruments in tune with one another. The concertmaster would go from stand to stand, and painstakingly compare their "la" with his open "A" string. From then on it was "arriba" and "abajo" according to the concertmaster's instruction.

As the rehearsal progressed I saw that if the show were to go on I should have to do something more drastic than usual. Calling my Ballet Theatre music staff together, I sent them all into the pit to man the guns. My wife Mary and Irving Owen took over two broken down upright pianos, and Erik Kessler (my librarian) moved into the place of first horn. We continued rehearsing, but it was evident that another substitution was necessary. The percussion section was filled with drums which I'm sure must have served Simon Bolivar when he crossed the Andes. But the man stationed behind them not only could not read music, but he didn't even know how to hold the sticks correctly. Mr. Leon, who had been standing behind him in the pit, coaching him along, looked at me with despair. I looked at him and nodded. Mr. Leon took over the drums and the rehearsal resumed.

That night during the opening ballet, the dancers on stage couldn't believe their eyes when scattered among the pit they saw our familiar faces. The word was passed on to "dig the crazy orchestra," and when they saw us all at work they could hardly keep their faces straight. We were a good team, and between us all the music managed to emerge in a recognizable form.

If we thought Quito was bad, Guayaquil was rock bottom. Guayaquil is a seaport town in Ecuador, a rough, primitive waterfront port. Here in the Nueve de Octubre we encountered a theatre totally unequipped to handle our show. The pit had no chairs or stands. On stage harassed crew members had to pile together beams strong enough to

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take the weight of our backdrops. The local help was busy splashing paint on the dressing room walls, unaware that as soon as the trunks were unpacked costly tutus would have to be hung.

The orchestra of Guayaquil was worse than anything we could imagine. I sent in my Ballet Theatre Combo without hesitation to establish some sort of beachhead among the chaos. I admired the spirit and the willingness of the musicians to cope with the music we placed before them, even though most of them were incapable of handling it.

As it turned out, the technical conditions of the pit soon outweighed whatever musical difficulties we were suffering. The busy electricians didn't get around to furnishing light for the pit until the musicians were already in their seats for the performance. At the last minute the technicians appeared crawling on their hands and knees among the music stands. They proceeded to peel down wires and shove the bare copper straight into the electric sockets. This done, they handed each musician an electric light bulb and moved on to the next stand. Most of the musicians placed the bulbs on the music where they slowly burned a hole through the paper. That the pit was now a criss-cross of live wires didn't seem to disturb anyone.

Midway in the performance, which was noisily appreciated by a jammed house, the overloaded switchboard blew, plunging the theatre into a terrifying blackness. The audience began to mutter and applaud while electricians raced around locating the fuses. The lights would flicker on, only to blow out again. All in all, we were plunged into darkness seven times during the performance.

It was a night of horror for us all.
(To be continued next month)

THE DANCE

(Continued from Page 57)

The New York City Ballet will be leaving for an extended tour of Europe this summer and will not be in residence at the City Center until November. At that time, there will be further opportunity to see Todd Bolender's ballet, "The Still Point," which made a strong impact on the City Center audiences when it was first given there this spring. The work, which had originally been created for Emily Frankel and Mark Ryder and their Dance Drama Company (and beautifully danced by them), was revised by the choreographer for ballet purposes and afforded Melissa Hayden one of her finest rôles.

As a girl desperately seeking affection, understanding and love, Miss Hayden gave a performance distinguished

by its dynamic intensity, its beautiful musicality (the score is Debussy's String Quartet transcribed for orchestra by Frank Black) and by its poignant delineation of the character's inner conflicts. Excellent too was Jacques d'Amboise as the young man who brings
(Continued on Page 63)

THOMAS TOMKINS

(Continued from Page 16)

quite out of the ordinary.

Strangely enough, it was the damage done to the fine Dallam organ in Worcester Cathedral during the time of the siege, and the subsequent curtailment of the services, that drove Tomkins more and more towards the composition of keyboard music. The rift between King Charles I and his parliament had strengthened the power of the puritans, and gradually they achieved their aims by combining clever planning and careful disposition of their armed forces. When the parliamentary troops, led by the Earl of Essex, arrived at the strongly royalist city of Worcester in 1642 one of the first things they did was to dismantle the organ in the cathedral. The evil work was not however completed until the second siege in 1642, when on July 20 (according to an eyewitness) "the organs were this day taken down out of the cathedral church. Some parliamenters hearing the music of the church at service, walking in the aisle, fell a-skipping about and dancing as it were in derision. Others, seeing the workmen taking them down said 'You might have spared that labour; we would have done it for you.' 'No', said a merry lad (about ten years old) 'for when the Earl of Essex was here the first man of yours that plucked down and spoiled the organs broke his neck here, and they will prevent the like misfortune.'"

With the organs dismantled and the cathedral dark and silent, there was no longer any need for organ music and anthems. Nor was there much enthusiasm for the singing of madrigals or the playing of consort music, both of which had formerly been well supplied by the busy and broad-minded organist. Only one thing remained for him, and that was the cultivation of a great English tradition which had then almost disappeared: music for the virginals, clavichord, or harpsichord. We do not know for certain which of these three instruments Tomkins owned, but he almost certainly possessed a clavichord, since these had from time immemorial been used to teach choirboys their keyboard harmony. He was certainly wealthy enough to own either a virginal or a small harpsichord, and the brilliant

quality of his music often suggests these instruments, although they are never actually named. Sometimes the texture, as much as the title, of some of Tomkins' pieces brings to mind another possibility—the small chamber organ, usually not much larger than a chest of drawers, but often very well provided for in the choice of stop-registers.

Thus, from about 1646 until 1654 Thomas Tomkins, then in his seventies, wrote more than thirty keyboard pieces in all the forms and styles current in Elizabethan and Jacobean times. There are solemn Pavans and captivating Galliards, brilliant variations on popular songs of the day, noble settings of plain-songs like *In nomine* and *Miserere*, and occasional preludes, fancies and voluntaries. These are written in a style that is strikingly different from his earlier keyboard music—the five brilliant items which were included in the Fitzwilliam Virginal Book, for instance. In his old age, Tomkins seems to have returned to a more ancient tradition than that of the generation of Bull and Gibbons. Perhaps he was making a conscious effort to restore something of the style and technique of his great master, William Byrd. This indeed is the stated opinion of the editor of Tomkins' keyboard music, the late Professor Stephen D. Tuttle of Harvard, in the introduction to his edition, which is now available as volume five of *Musica Britannica*.

Perhaps Byrd was the greatest virginalist; but the new publication of Tomkins gives ample proof of his chances as the second greatest. His music is not always as brilliant as that of John Bull, nor is it as invariably profound as Byrd's; nevertheless it possesses unique and highly personal qualities that place it in a class of its own. Sometimes it is a particularly haunting harmonic effect that catches our ears—the bold though logical use of the augmented triad, for instance; sometimes the beauty of the filigree ornamentation around a tune like *Robin Hood* or *Barafostus'* *Dream* demonstrates a new approach to the technical devices of the older generation of virginalists. The truth of the matter is that Tomkins was influenced by Byrd's predecessors as much as by Byrd himself. For a long time he owned a large organ-book dating back to the time when John Redford and Philip ap Rhys were at St. Paul's Cathedral. The bulk of this repertory was composed at least one hundred years before Tomkins began to compose keyboard music again at the end of his life. Yet he studied the book, played all the pieces in it, scribbled annotations and critical comments in the margins, and generally displayed the kind of interest that would now be the domain of the musicologist rather than the performer. The immediate fruits of his study can be seen in his settings of

plain-songs. These splendid chants were no longer used in the liturgy of the Church of England, but Tomkins knew them from his master, Byrd, who was a staunch Catholic.

Some of his most expressive music was reserved for the Pavans and Galliards, three of which were inscribed to ill-fated members of the royalist party as a musical memorial. Between 1641 and 1649, Earl Strafford, William Laud (Archbishop of Canterbury) and Charles I were executed because of increasing pressure from the parliamentarians. Tomkins, a sturdy royalist, was deeply moved by the news of these executions, and poured into his three passionate pavans all the sorrow that his fingers could wring from the instrument's keys.

Not all the inscribed pieces have sad associations. There are three short fancies (not included in the *Musica Britannica* volume) composed for Edward Thornbrough, who was Archdeacon of Worcester and a great friend of the composer. Another is called *The Lady Folliot's Galliard*, and was named for Isabella Folliot, who became the second wife of his son Nathaniel, passing on to him the manor of Martin Hussingtree and the patronage of the church there, which she had inherited through a former marriage. It was at Martin Hussingtree that Thomas Tomkins spent the last two years of his life. Before the move from Worcester, he must have paid a visit to his father's home in Cornwall, for one of the keyboard pieces is called *A Toy: made at Poole Court*. Poole was a manor about sixteen miles from Lostwithiel, where his ancestors had lived for many years before Thomas senior moved to St. David's. Thanks to that change of habit, the Tomkins family, and especially Thomas, made a contribution to music in seventeenth-century England that can hardly be excelled either in quality or in quantity.

THE END

MUSIC IN FOCUS

(Continued from Page 9)

student performers would be invaluable.

Juilliard is not obligated, of course, to extend its solicitude for these new scores beyond its already munificent patronage. Yet it seems a pity to amass such a quantity and variety of novel artistic creations only to have them, so to speak, wither on the branch of first performance. There is an alternative to further school patronage. Conductors could make it their business to look up the new scores and select at least a handful for performance. Perhaps Juilliard could afford at least to publish them in order to stimulate an interest on the part of professional performers and conductors.

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THE PIANO CYCLES

OF ROBERT SCHUMANN

(Continued from Page 49)

elements, the 5th and the scale.

The Humoreske, op. 20 (1839), is the supreme accomplishment in a different kind of cycle, the one made up of interdependent pieces. In the Humoreske the separate pieces are so closely bound together that it is difficult to perceive the large structure. The work may be seen as a long single movement in many varied parts (there are twenty-one different tempo changes indicated) or as a cycle of six or seven pieces. In performance it gives the impression of a long and very beautiful improvisation with a few obvious recurrences of themes, but not in any apparently consistent way. Clara Schumann told her pupil, Fanny Davies, that in playing the Humoreske one should have the feeling of leafing through an album, enjoying each picture or souvenir as it appears and sometimes turning back a page to review a particularly beloved memento. Robert wrote to Clara that he was very pleased with this work (he called it his "great Humoreske") and remarked cryptically that it was a set of variations but not on a theme. If not on a theme, then on what? Possibly on a rhythm. The anapaest pattern of short-short-long, short-short-long established at the beginning recurs throughout all the sections in adroitly disguised and varied ways.

After the monumental opus 20 and opus 21 the Schumann cycles become smaller, more perfunctory, and only repeat what he has already done. However, there are some works among these which deserve to be heard. The Scherzo, Gigue, Romanza and Fughetta, op. 32 (1838-39), show Schumann's cyclic formulae in a miniature way; the textures are thin and simple, and the forms are tiny, but the whole makes a charming, light impression.

The three Romances, op. 28 (1839), were a great favorite of the composer, and it was his stated intention that they be played as a group. They are a particularly well-contrasted short cycle. The three pieces are related to each other by similar scalar melodic ideas; there is no central key, but, as in the Fantasy Pieces, Schumann has managed to create a tonal connection between the pieces by the overlapping of the colors of b-flat minor and F-sharp major. The Night Pieces, op. 23 (also 1839), make an extremely interesting cycle and one which is almost never played. The four parts are again based on related scalar themes, and here one finds similar chord textures and march-like rhythmic patterns in the first and last movements.

In 1840 begins the long drought in

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Schumann's writing for solo piano, and during this period, in 1845 after his first collapse, he changes his manner of composition in a way which vitally affects his piano style. Until 1845 he had composed at the piano, and now, composing away from the instrument, his piano writing becomes difficult to negotiate, full of clumsy leaps and stretches and much more restricted in rhythmic and technical patterns. The first cycle to show the effects of this is the set of four Marches, op. 76 (1849). This has all the motivic and key connections of the earlier cycles and adds another linking element, a common rhythmic pattern, that of the march.

The Forest Scenes, op. 82 (1849), have some of the spirit of the Scenes from Childhood, but everything is diluted. The motivic connection between the nine pieces is not strong; there is little sense of an overall form. Certainly this is more than just a group of unrelated semi-impressionist pieces, but the links are more the primitive ones of Papillons than the highly developed ones of Scenes from Childhood.

The Fantasy Pieces, op. 111 (1851), are also not a cycle in the variation sense; there is no common motivic basis for the three pieces, though the middle section of the second is an echo of the opening of the first.

Another much underrated set is the last cycle, Songs of the Morning, op. 133 (1853). Strangely, after the loose cyclic treatment seen in the other late piano cycles, here is a strongly joined group of five pieces, all based on the opening idea with its horn calls of 5ths. The final piece begins with a theme reminiscent of the first piece, achieving the same sense of symmetry as in the Night Pieces. An occasional fresh look at this and the other neglected cycles of Schumann will reveal surprising treasures for the intellect and for the spirit.

THE END

THE DANCE

(Continued from Page 60)

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

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